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FAVORABLE ACTION AWAITED ON PLAN FOR OPERA HOUSE

New Site on West Fifty-Seventh Street, Acquired by Otto H. Kahn, Gains Increasing Support from Directors of Metropolitan—William K. Vanderbilt, New Member of Board, Reported Favorable to Removal—Large Loan for Financing Project Advanced by Insurance Corporation—\$10,000,000 Reported Offered for Present House

AS foreshadowed in MUSICAL AMERICA in the issue of Dec. 12, when an exclusive diagram was published of the "future site of the Metropolitan Opera House," on the plot of land purchased by Otto H. Kahn, the directors of the Metropolitan are now clearing the way for a realization of the plan to move the opera house to the new site, extending from Fifty-sixth to Fifty-seventh Streets, between Eighth and Ninth Avenues. Rallying about him the younger and more progressive element among the directors and boxholders, Mr. Kahn and those who have aligned themselves with him for the new opera house, are sounding out the sentiment of opera supporters and music lovers to convince all concerned that the public favors immediate action. From all indications, the decision of the board of directors will be favorable to the move when the issue is brought before them for definite approval or rejection.

Desirous of housing the Metropolitan Opera in a new home commensurate with its premier importance as an institution, Mr. Kahn acted on his own initiative and made the individual purchase of a centrally located site that has the double advantage of allowing for the erection of a new and completely equipped opera house in a modern business structure and solving the problem of traffic congestion

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VERBRUGGHEN GIVEN EXTENDED CONTRACT

Minneapolis Leader Reengaged for Three More Years

MINNEAPOLIS, Jan. 16.—Henri Verbruggen has been reengaged as conductor of the Minneapolis Symphony for a period of three years, beginning with the season of 1926-27.

This action was taken as a result of a unanimous vote of the board of directors at a recent meeting.

Elbert L. Carpenter, president of the Orchestral Association, has issued the following statement: "The directors feel that the orchestra has made tremendous progress under Mr. Verbruggen's direction during the past three years. The concerts both at home and on tour have been steadily gaining in artistic excel-

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MARIA KURENKO

Russian Coloratura Soprano, Who Made a New York Recital Début Last Week, After a Successful Transcontinental Tour and Opera Engagements on the Pacific Coast. (See Page 27)

Boston Symphony to Broadcast Series

BOSTON, Jan. 16.—The Boston Symphony is the latest musical aggregation to go "on the air." Beginning Saturday evening, Jan. 23, and for eleven consecutive Saturday evenings thereafter, music in its entirety as played by this orchestra will be broadcast from Radio Station WEEI of the Edison Electric Illuminating Company of this city.

The broadcasting is made possible by the generosity of Winfield S. Quinby of Brookline, music lover, art patron and prominent in civic betterment and New England business and industrial development enterprises. He will give \$1,000 a week for twelve weeks, which will cover the greater share of the expense of the broadcasting. The remainder will be contributed by WEEI.

Judge Frederick P. Cabot, chairman of the board of trustees, said that he has been authorized by his confrères to perfect plans whereby lovers of music everywhere might "listen in" to the noted ensemble, under the leadership of Serge Koussevitzky. It is thought possible that a broader territory than at first proposed will also have the advantage of tuning in, provided negotiations now pending between the New England Telephone & Telegraph Company and the Edison Company are perfected. The relay will include stations in Providence, R. I.;

Hartford, Conn.; Portland, Me., and Worcester, Mass.

This radio series will be the first in the history of the Boston Symphony. The trustees of the organization have refused heretofore to permit broadcasting of the music. Hundreds of thousands of music-loving radio fans in New England will enjoy practically the same privileges as the fortunate season-ticket holders to the concerts.

For the last two years the public has had little opportunity to attend the Boston Symphony, seats at Symphony Hall being occupied by the season-ticket holders and their guests. The trustees have long agreed with Charles W. Burton, manager of WEEI, that the broadcasting of the concerts would bring great pleasure to a very large number of persons who have often wished to listen to the Symphony, but pointed to the expense of such an enterprise and to the deficit at the end of each concert season.

According to Mr. Burton, it was only recently that the Symphony trustees decided that the broadcasting of the Saturday evening concerts would be a good way in which to meet the annual deficit of the concert season; but they had long wished that they could afford to give the general public an opportunity to "listen in." All that stood in the way was the

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TOSCANINI'S FIERY CONDUCTING STIRS NEW YORK THRONGS

Celebrated Italian Leader Kindles Runaway Enthusiasm as Guest Leader of Philharmonic—Achieves Tremendous Climax in Respighi Novelty, "The Pines of Rome"—Goossens Concludes Appearances with New York Symphony—Bax's "Tintagel" and Hindemith Piano Concerto, with Gieseeking as Soloist, Introduced

RUNAWAY enthusiasm marked the first American reappearance of Arturo Toscanini last week.

Although only two orchestras, the New York Philharmonic and the New York Symphony, gave concerts in Manhattan, the sennight will be remembered as one of the most brilliant of the year, because of Mr. Toscanini's re-entry, made as guest conductor of the Philharmonic, after an absence of five seasons.

The illustrious Italian, conducting one of the established American symphonic organizations for the first time, created a veritable furore on Thursday night by a stunning performance of Ottorino Respighi's "Pini di Roma," introduced to America at this concert. The composer, called to the stage of Carnegie Hall from one of the boxes, shared in one of the most excited demonstrations of recent years in that historic auditorium.

The virtuoso Italian gave the new Respighi work, a companion piece for this composer's earlier and familiar "Fountains of Rome," at the Thursday, Friday and Sunday concerts of the Philharmonic, with a change of program otherwise for the third event.

The orchestral week, otherwise, was in the hands of Eugene Goossens, who concluded on Sunday his brief span as guest leader of the New York Symphony, now to be turned over to Otto Klemperer for

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PLUCK PIANO WIRES IN WORK BY COWELL

Two Performers Needed for Coast Premiere

LOS ANGELES, Jan. 16.—Piano strings are plucked by one performer while another pedals, in a new composition by Henry Cowell, presented for the first time when Adolf Tandler's Little Symphony opened its series of morning musicales at the Biltmore Hotel, before a large and representative audience.

The director of the former Los Angeles Symphony has succeeded in establishing his miniature orchestra definitely by means of a subscription list for a morning and evening series here, and for ten concerts in Pasadena.

Mr. Cowell, who is a Californian, uses the concert grand somewhat in the manner of a harp. In the Largo Winifred Hooke stood in the curve of the

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Plan for New Opera House Gains Added Support

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that is at present an annoyance to patrons. After having plans prepared for the building, he offered the site and the plans to the directors for their consideration. Further than that, he negotiated a loan of \$1,700,000 from the Metropolitan Life Insurance Company, so that work may begin as soon as the decision is made.

The plan at first met with opposition from the older members of the directorate. R. Fulton Cutting, president of the Metropolitan Opera and Real Estate Company, made the following public statement:

"The trustees of the Metropolitan Opera Company, through Mr. Kahn, have submitted to the trustees of the Metropolitan Opera and Real Estate Company a plan for a new opera house to be located on a plot in Fifty-seventh and Fifty-sixth Streets, between Eighth and Ninth Avenues.

"If the music lovers of New York wish a new home for opera, they are entitled to have one, and the trustees of the present property will certainly not oppose any obstacle or competition to such

number of the gentlemen connected with the Metropolitan Opera and Real Estate Company as stockholders and many of the present box-holders would be willing individually to cooperate in the project for the erection of a new opera house."

Several members of the Metropolitan Opera Company's directorate have issued statements supporting Mr. Kahn's plan. Paul D. Cravath said:

"I am convinced that New York must have a new opera house in the near future, if it is to retain operatic supremacy. The inadequate seating capacity of the present house, especially in the lower priced seats, is obvious. Many persons cannot see the stage at all.

"The congestion of traffic about the present house has become irremediable. I believe, now that the subject has been broached for public discussion, that the verdict will be almost unanimous in favor of a new house, which is an ideal location for many years to come."

"There is a great necessity for building a new opera house," said Alvin W. Krech, "and I believe it is generally recognized. The present building is not up to date, and there are a great many objections to it. The mechanical facil-

ity. There are opera patrons still living who remember the historic performances in the old Academy of Music, and who recall the regrets that were expressed when opera was transferred uptown from Fourteenth Street and Irving Place to the present Metropolitan. The time has come for another shifting of the scene.

Present House Inadequate

The Metropolitan opera house of today is woefully inadequate for the production of grand opera, hampered as it is by the demodé stage and the necessity of hauling the scenic sets for each performance from the store houses to the opera house. Four of these places are required for the storage of scenery and properties. The nearest is in Fortieth Street near Seventh Avenue. The others are in Forty-first Street near Ninth Avenue, in Fiftieth Street near Eleventh Avenue and in Fifty-third Street near the old car barn.

The mechanical difficulties of opera production under these conditions are enormous. Take, as an example, last Saturday, when "Tristan und Isolde" was given in the afternoon and "Mefistofele" in the evening. Both these operas require large scenic equipment. The matinee performance was not over until after 6 o'clock, and it was necessary to remove all the scenery for the Wagnerian opera and install the sets for the Boito work between 6.30 and 7 o'clock.

MUSICAL AMERICA believes that Mr. Gatti-Casazza deserves the greatest credit for the splendid productions of opera which he has given under many handicaps. The new opera house can be so built as to allow for the storage of sets that are needed for immediate use, and the sets themselves will not suffer from exposure to the elements and from frequent handlings in transportation.

Traffic Problem Urgent

The new site has the further advantage of facilitating the solution of the traffic problem. As Fifty-seventh Street is one of the widest thoroughfares in the city, opera patrons who use automobiles will be relieved of the annoyance of the traffic congestion prevailing at the present opera house.

As to other means of transportation, the new site can be reached by the following lines: the Sixth Avenue elevated and Ninth Avenue elevated with station at Ninth Avenue and Fifty-ninth Street; the Fifth Avenue 'buses, stopping at Broadway and Fifty-seventh Street; the Interborough subway with stations at Fifty-ninth Street and Eighth Avenue and Fiftieth Street and Broadway; the Brooklyn-Manhattan Transit subway with a station at Fifty-seventh Street and Seventh Avenue, and the surface carlines on Sixth, Seventh, Eighth and Ninth Avenues. The northward extension of the Interborough subway along Eighth Avenue, now in process of construction, will give additional service.

From the point of view of transportation facilities the site of the new opera house is ideal, as residents of Brooklyn, southern Manhattan and the Bronx are equally well served by lines that will bring them within five minutes' walk of the Metropolitan.

Vanderbilt Named New Director

The position of the Metropolitan Opera Company, the producing organization, was strengthened last Monday, when it was announced that William K. Vanderbilt had been added to the board of directors. This board is now composed of Otto H. Kahn, chairman; Edmund L. Baylies, Rawlins L. Cottenet, Paul D. Cravath, George Eastman, Marshall Field, Robert Golet, Frank Gray Griswold, Frederic A. Juilliard, Alvin W. Krech, Clarence H. Mackay, Edward T. Stotesbury, William K. Vanderbilt, Harry Payne Whitney, Cornelius Vanderbilt Whitney and Henry Rogers Winthrop.

Among the directors of the Metropolitan Opera and Real Estate Company are R. Fulton Cutting, George F. Baker, J. P. Morgan, Ogden Mills and George Henry Warren.

The Metropolitan Opera and Real Estate Company has offices in the Fortieth Street side of the opera house. It does not produce opera, its only function being to represent the 121 parterre box-holders. On the Thirty-ninth Street side of the opera house are the offices of the Metropolitan Opera Company, from which the production of opera is directed with Giulio Gatti-Casazza as general manager. Mr. Kahn is the majority stockholder in this company, and can, if he so desires, remove the singers, orchestra and everything that constitutes the opera company to a new home.

William K. Vanderbilt has, in parliamentary language, "crossed the house" to the side of Mr. Kahn. His move may lead the way for the old New York families who built the present opera house forty-three years ago and still own it. If, however, the box-holders remain firm in their opposition to the new project, they have the alternative of selling the property or engaging in an operatic war.

Box Holders' List

Considerable comment has been aroused by Mr. Kahn's proposal "that there be prepared a list of 150 eligible persons who shall be invited to become box-holders." Speculation is busy with question as to how many of the present parterre box-holders would be included in such a list.

MUSICAL AMERICA indorses in its entirety Mr. Otto H. Kahn's plan for the new opera house, believing that future generations of music lovers will owe him a debt of gratitude for his foresight and initiative. The only objection that can be made to his project is that of sentimental attachment to the old opera house with its memories of nearly half a century.

The severance of such links with the past is inevitable in the progress of the

Conditions of "Musical America's" \$3,000 Prize Contest

THE rules of the contest are as follows:

- First—The contestant must be an American citizen.
 - Second—Contest to close Dec. 31, 1926.
 - Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.
 - Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.
 - Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.
 - Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.
 - Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.
 - Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.
- No work that has been publicly performed, in whole or in part, will be considered.

56th Street



Diagram of New Site for the Metropolitan Opera House, on West Fifty-Seventh Street, Between Eighth and Ninth Avenues; Reproduced From the Issue of "Musical America" for Dec. 12.

a project. They are not, however, of the opinion that the present building is antiquated, or that its site is undesirable. It is producing opera more superbly than anywhere else in the world. The acoustic properties of its auditorium are unsurpassed. Its accessibility has not been impaired by the city's development since its erection. It is rendering substantial service to the public. No doubt several of its characteristics could be improved, and its superiority to other similar institutions still further enhanced. If it is desirable that the building should be replaced by one larger and more scientifically equipped, I presume the company of which Mr. Kahn is chairman will undertake the project."

Mr. Cutting and those directors who agree with him are wholly passive in their opposition, however, and evidently have no intention of starting an agitation against the plan of Mr. Kahn and his associates. They recognize that it is the idea of the group favoring the new building to be guided by the sentiment of the public. And that sentiment is being expressed strongly in favor of the new building.

Directors' Statements

Mr. Kahn replied to Mr. Cutting's statement as follows:

"We understand the attitude of the board of trustees of the Metropolitan Opera and Real Estate Company, the owners of the land and building, to be that they consider the existing house adequate and possessing certain definite advantages, that they do not wish to undertake the burden and responsibility of erecting a new opera house, but that if the Metropolitan Opera Company wishes to do so, they are perfectly willing that the Metropolitan Opera Company approach the stockholders of the Metropolitan Opera and Real Estate Company individually with reference to the co-operation in the project, and that, if we proceed with our plan the Metropolitan Opera and Real Estate Company will retire from the field of opera."

"We have reason to believe that a

ities are inadequate. The seating arrangement is bad. If the responsibility for providing a new building is placed on the Metropolitan Opera Company, there is not the slightest doubt that we can go ahead and build it."

Edmund L. Baylies stated that "there is no question that we need a new opera house. The present one is good only for those in the orchestra and the first row of boxes. Traffic conditions in the neighborhood are very bad, and the site at Fifty-seventh Street would be much better for us."

Features of New Plan

Mr. Kahn's plan has five principal features—the increase of the seating capacity from 3500 to 4000 or 4500, with clear lines of sight from all parts of the house; the reduction of the parterre boxes from thirty-five to thirty and the discontinuance of the other boxes; the substitution of a system of leasing boxes for the present system of outright ownership; the erection of a plain and dignified new opera house, rather than an ornamental or monumental one, and the possible inclusion of apartments and studios in the design for the new structure.

The present opera house holding company is owned largely by estates of the original builders of the Metropolitan. Some of the present directors are men beyond middle age. The conservative members of this directorate are not only unwilling to undertake the responsibility of the new undertaking, but are opposed both to the removal of the opera house to the proposed new site and to the sale of the present property.

It is understood that a responsible real estate company has offered \$10,000,000 for the present site. At this rate, each of the present parterre boxes would be worth about \$280,000. Each box represents ownership of one thirty-fifth of the property. If such a sale should be made, each of the box-holders could retain that sum and retire from opera, or invest part of it in the new project.

Under the plan suggested the new

Age-Old Combat of Love vs. Powers of Darkness Is Pivot of "Fay Yen Fah," New Chinese Opera

BY MARJORY M. FISHER

SAN FRANCISCO, Jan. 16.—In a music-drama of appealing loveliness and exotic charm, the age-old fable of love triumphant against the powers of darkness is proclaimed in "Fay Yen Fah," an opera by two residents, Joseph Redding, composer, and Charles Templeton Crocker, librettist, which had its American premiere in the Columbia Theater here on Jan. 17 by the San Francisco Opera, after Monte Carlo had acclaimed the work. The Chinese setting of this opera is in dainty harmony with the fragile and entrancing story and the colorful music.

The Prologue reveals a clearing in the forest and the temple of Hou, the Fox-God. Hou, lord of unhappiness, tells his story. Unknown to mortals, he had once offended the Supreme Being, who had thereupon condemned him to an hundred years on earth—confined in his temple. He may have one day of freedom, should any one question his power.

The goddess of happiness, Hsi-Wang-Mou, is guardian of the sacred peach tree. Whenever its blossoms fall upon lovers they become immortal. One of these trees is within the shadow of the Fox-God's temple, but it is dead, and has never borne fruit. Hou prays for an



his feet. The Envoy reveals himself as the Fox-God, and leaves, howling in derision, to return to his temple.

In Act III Hou is again in his temple. Shiunin enters and denies the power of the Fox-God in the words: "What is thy power but ignorance of craven fools?" and sets fire to the temple. A mysterious glow centers about the peach tree, which is now seen covered with



CONDUCTOR AND SCENE FOR NATIVE WORK

Left, Gaetano Merola, Conductor of the American Premiere of "Fay Yen Fah" by the San Francisco Opera; Right, Giuseppe Grandi's Setting for the Scene Before the Temple of the Fox-God in Act I

ducted the work; Natalia Carossio directed the colorful dances.

Mr. Redding was the librettist for "Natoma," Victor Herbert's opera, which had the distinction of being the first American opera produced at the Metropolitan.

"Fay Yen Fah" is a music drama in which words and music are welded into a completely unified whole. There are no set arias, no interpolated ballets—each song and dance being an integral part of the dramatic action. The music tells the story, quite as much as the words.

The music of the Prologue is descriptive of the character of the Fox-God. The Viceroy's March in the first act is distinctly Oriental, built on the pentatonic scale. *Fay Yen Fah's* music is expressive of the timid oriental maiden, while *Shiunin's* is Occidental, as befits the man of the world. The Love Duet between *Fay Yen Fah* and *Shiunin* is a remarkable interweaving of the Oriental and Occidental themes. The prayer music at the opening of Act II is heard at intervals throughout the remainder of the opera. *Shiunin's* Serenade is an exquisite piece of music, showing unity of text and music, both in melody and rhythm. The Dance of the Lilies is full of exotic beauty.

Mr. Redding knows the Chinese. He has haunted the by-ways of San Francisco's Chinatown and heard the native music played on native instruments. He has employed authentic Chinese themes

in many instances, and has created an unmistakable Chinese atmosphere, at will, whether by the use of the actual themes or merely by use of the Oriental style. The concluding chorus, repeating the final lines quoted in the synopsis, is the only one in which full four-part harmony is used. All others are sung "a la Chinois." The chorus functions as those in the old Greek dramas, foretelling and relating events.

The libretto of "Fay Yen Fah" is beautifully written English verse. It seems the height of incongruity to have an American opera, dealing with the Chinese, written in English that delights the ear, translated into French and sung in that language to an American audience! But in whatever language it is sung, "Fay Yen Fah" cannot fail to delight the eye and charm the ear.

Giuseppe Grandi's stage settings are deserving of unmitigated praise. They are Chinese in every detail. Without being copies of the Chinese originals, they are reflective of the characteristics of Oriental art. His trees are the fantastic designs known to lovers of Chinese art: some are dragon claws reaching for the ever-elusive jewel. The perspective of the back-drop was inspired by a scroll. His clouds are the conventionalized forms associated with Chinese art. Mr. Grandi drew his inspiration from the period of the Sung Dy-

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Setting for Act II, by Mr. Grandi: the Garden of the Viceroy, in Which the Feast of the Birthday of One Hundred Flowers Is Celebrated

unbeliever to come and thus free him for a single day.

Act I has the same setting as the Prologue. *Shiunin*, a noble youth, returns from foreign travels and is greeted by fellow students close to the temple of the dreaded god. Just at this time the Viceroy enters, followed by his daughter, *Fay Yen Fah*, who is to make her first vows to the Fox-God. *Shiunin* remembers *Fay Yen Fah*, whose affection for him is renewed. He sings to her of love, but she remembers her father's warning not to be happy in the proximity of the Fox-God's temple. Impatient and incredulous, *Shiunin* defies the Fox-God, stating "There is no power but Love!" A supernatural storm takes place, at the height of which Hou's day of freedom begins.

The first scene of Act II discloses the boudoir of *Fay Yen Fah*, who prepares for the feast of the Birthday of One Hundred Flowers. *Shiunin* again proclaims his love. The second scene takes place in the garden of the Viceroy, where the feast of the Birthday of One Hundred Flowers is in progress. *Fay Yen Fah* conducts the lily dance. *Shiunin* is brought in a prisoner, but she pleads for him and secures his pardon. When the lovers are alone, an Envoy from the Emperor arrives in state and reads a message to the effect that *Fay Yen Fah* is to come to court as bride of the Envoy. *Shiunin's* protests are silenced, and he is driven off for his daring. The Envoy invokes the poppies, which commence a mystic dance around *Fay Yen Fah*. He then embraces her, and she falls lifeless at

blossoms. As they fall, the spirit of *Fay Yen Fah* appears. The light about the tree gradually envelops the scene. The lovers are united and together disappear among the falling blossoms, as the others sing:

"China! Awake!
Hou, the Fox-God, is dead!
Fear no longer rules the day!
Happiness rules in all Cathay!"

It will be seen that, while the opera has Chinese characters and a Chinese locale, its theme is the universal one of superstition—or fear, as a result of ignorance. The story is so constructed as to permit each auditor to interpret the play in his own way, and whether one thinks of *Fay Yen Fah* as a woman, as art, or as love—the character stands as an ideal and the drama as one of beauty and unending interest.

The librettist, Charles Templeton Crocker, and the composer, Joseph D. Redding, are prominent San Franciscans, members of the famous Bohemian Club. "Fay Yen Fah" was originally written as a Bohemian Grove play, known as "The Land of Happiness." Following its presentation in the Grove, the opera was revised, translated into French, and produced at Monte Carlo last season. Three members of the original company took part in the American premiere—Edmond Warnery as *Tin Loi*, René Maison as *Shiunin* and Lucy Berthrand, who sang the title rôle during the latter part of the Monte Carlo run, as *Fay Yen Fah*. Joseph Schwarz was a dramatic Hou, and Giovanni Martino, Wang Lou. Much credit must be given Gaetano Merola, who con-



Some Excerpts from the Music of "Fay Yen Fah": (a) Motive of "Hou," the Fox-God; (b) Viceroy's March; (c) Entrance of "Fay Yen Fah"; (d) Ceremonial Music of Act II; (e) Poppy Ballet

Toscanini Creates Stir with Novelty by Respighi

[Continued from page 1]

the remainder of the season. Mr. Goossens introduced two unfamiliar works, Arnold Bax's tone-poem, "Tintagel," at his Thursday and Friday concerts, and the new Hindemith Piano Concerto, on Sunday, with Walter Giesecking as soloist. The only other assisting artist of the week was Frieda Hempel, soprano, who sang at the Symphony Society's mid-week pair.

The State Symphony's activities remained suspended and there were no visiting ensembles to make competition for the conductoral guests.

Toscanini, the Firebrand

The New York Philharmonic, Arturo Toscanini, guest conductor. Carnegie Hall, Jan. 14. Evening. The program:

Symphony No. 4 in D.....Haydn
Symphonic poem, "Pini di Roma,".....Respighi
"The Swan of Tuonela".....Sibelius
"Siegfried's Death" and Funeral March, from "Götterdämmerung".....Wagner
Overture to "Euryanthe".....Weber

Flag-draped boxes, with the Italian and American banners intertwined, were but one of the ostents of the extraordinary at Carnegie Hall Thursday night. Staudes were present in such numbers as to suggest an all-star novelty (Italian, of course) at the opera house. Notables, including diplomats and government dignitaries, as well as celebrities of music, were more than customarily conspicuous in the sartorially circumspect throng which occupied the boxes and the orchestra chairs. No other event of the season had occasioned quite as much anticipatory flutter.

When the master-maestro entered, he was paid the tribute of an audience rising to its feet to greet him. Only Ignace Jan Paderewski has, of late, been so honored. And Mr. Toscanini was never premier of anything, except of conductors.

Somewhat grayer and leaner than when in New York last, with the Scala orchestra, yet still of essentially the same appearance and demeanor as when he was the most admired of operatic directors at the Metropolitan, a full decade since, he seemed nervous and anxious to get to his task.

The ordeal of re-introduction over, the Haydn Symphony afforded the first real opportunity America has had to learn what Toscanini can do with a first-rank symphonic ensemble. The Scala orchestra was not that. The Metropolitan players move in another sphere. Surprise had been manifested in some quarters that a work like this one, the so-called "Clock" Symphony of the now merely tolerated great-grandfather of composers, should have been chosen to lift the curtain, so to speak, on the symphonic Toscanini.

Quite possibly the great Italian wished to make clear, first of all, that he is no sensationalist; that a fervor for classicism burns fiercely within him, and that years of orchestral ardors expended upon music verging on the meretricious, in the opera pit, have not quenched the finer, inner fires. Not in memory has a Haydn Symphony been played so eloquently, yet with such utter consecration and fidelity to the essential spirit, as well as the utmost clarity, precision and perfection of balance in structural and other technical considerations. It was a performance at once infinitely careful and high-strung.

Perhaps, also, Toscanini had cunningly calculated that this symphony would supply just the contrast he needed to produce a maximum effect with the Respighi novelty.

"The Pines of Rome" had its first performance abroad, at the Augusteum in Rome, only about a year ago, and is hence the product of quite another period of "modern" composition than the "Fountains," which began to plash in the concert halls a full decade ago.

In the new work, Respighi has informed us that "Nature is employed as a point of departure in order to awaken memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for various phases of Roman life." There are four pictures which merge into one another without pause, "The Pines of the Villa Borghese," "The Pines near a Catacomb," "The Pines of the Janiculum" and "The Pines of the Appian Way."



Walter Giesecking (Left) with Paul Hindemith, Whose Piano Concerto He Introduced at Sunday's New York Symphony Concert

The third of these employs the novel device of a gramophone record of the song of a captive nightingale—the first time, it may be assumed, that either a literal bird-song or a phonograph has had a part in a symphonic composition. The record, itself, has been on the market for some years. Respighi, hearing it by chance in an Italian shop, was seized with the thought of utilizing it in conjunction with an orchestra, as he now has done in "The Pines of the Janiculum."

The four pictures are sharply defined, and are faithfully expressive of the brief program the composer has outlined. Contrasting in mood, they represent also varying musical styles. "The Pines of the Villa Borghese" presents children at play, "twittering and shrieking like swallows at evening," with a remembrance of the street tunes of Rome. Here is a musical din, a little Stravinsky in its bite and sting. "The Pines Near a Catacomb" turns a graver page, with a reticent trumpet hymning of the solemnity of death. "The Pines of the Janiculum" is a brooding nocturne, closing with the nightingale song. This is introduced by a clarinet solo and is so taken care of, in the placing and the scoring (with only a bare suggestion of accompaniment) that the possibility of a lack of synchronization is a negligible one. Whether in its bare literalness, the bird's chirping adds to, or detracts from the atmosphere that is achieved by the strings and woodwinds, is debatable.

Last, and by far the most stimulating of the pictures, that of the Appian Way, brings a march of the army of the Consul, at first an indistinct tread in the distance, then the blare and thunder of Legions close at hand, with a cumulative heaping of sonorities against an almost maddening beat of the drums, that a lesser conductor could scarcely fail to make thrilling.

With Toscanini, his eyes flaming, his beat that of a fanatic, the effect was overwhelming, and for the moment utterly dethroned the powers of dispassioned judgment. Whether, indeed, this is more than very vivid "scenical" music may require several hearings to determine. At any rate, it is wrought with an ingenuity that commands respect, and the orchestration is superb. That some of it is derivative from other composers is equally clear, but the quality of the basic music material is not to be too confidently appraised on the basis of the marvelous performance, with its blinding, bewildering climax, that Toscanini gave it Thursday night.

The conductor, of course, called upon his virtuoso orchestra to accept the applause showered upon him, and when he had succeeded in bringing the composer to the stage he contrived to make Respighi the focal point of the demonstration.

Inevitably, there was something of an anti-climax in what followed, though memories can be searched for more beautiful playing of the remaining numbers. The use of the dying Siegfried's apostrophe to Brünnhilde, in combination with the Funeral March, was a felicitous departure from the concert practice of presenting the latter alone.

The voice apart was scarcely missed, and it is only when scenes of this kind are heard away from the distractions of a dramatic representation that the full beauty of Wagner's orchestral combinations is realized. A Toscanini "Ring," without singers, would be something worth going further than to Bayreuth to hear.

OSCAR THOMPSON.

Goossens, Hempel, Bax

The New York Symphony, Eugene Goossens, guest conductor, Frieda Hempel, soprano, soloist. Carnegie Hall, Jan. 15, afternoon. The program:

Fantasia and Fugue in C Minor.....Bach-Elgar
Air, "Ernani involami," from "Ernani".....Verdi
(With flute obbligato)
Symphony in D Minor.....Franck
Two Mood Pictures.....Deliuss
"On Hearing the First Cuckoo in Spring"
"Summer Night on the River"
Songs with Orchestra.....Grieg
Lullaby.....Humperdinck
Tarantelle.....Rossini
Tone Poem, "Tintagel".....Bax
(First time in New York)

When a singer is personally as prepossessing as Frieda Hempel, no mere tone-poem, symphony or mood picture, is to be given precedence, however much a reviewer may feel the tug of duty to give first mention to a novelty. Discussion of the "Tintagel" of Arnold Bax can wait, therefore, until it has been appropriately writ in the season's records that the soprano was her charming self, and that in the florid "Ernani" air she produced a trill that must have been the envy of every vocalist who heard her. The wisdom of the orchestral accompaniments for the songs of the latter part of the program may be questioned. A piano probably would have served Miss Hempel better. If there were some tones that were not the singer's best, there were many others that were carelessly musical.

"Tintagel" was composed by Bax some eight or nine years ago. It sounds even older and provides an illustration of how quickly "modern" music loses its right to that designation. This is not to deny that Bax has written sonorously and well. But his music is mannered, the manner is that of an all-too-recent yesterday, and manner apparently was of more concern in the first place than material. "Tintagel's" 1917 glamor clings, though no doubt lessened, to a first experience with it; but one can have no doubt that it would wear thin with re-hearings. There is poetry in the conception, and the scoring is apt and warm. But the musical ideas, which alone can perpetuate a work, are commonplace, now that the score is no longer new. Of passing interest is a quotation from Wagner's "Tristan" (intentional, this time) that serves its mission in recalling one of the fadeless legends of the castle-crowned cliff, where Cornwall looks out upon the eternal sea.

The performance given the work by Mr. Goossens was a devoted one.

The Delius mood pictures, neither of which was entirely unfamiliar, supplied pleasant listening, though the second, with its suggestion of croaking frogs, as heard by the composer from his retreat on the river Loring, near Paris, had an artificiality lacking in the simple and engaging spring picture. In the latter, the Norwegian tune, "I Ola Dalom" makes a direct musical appeal, though its repetitions lead to something of satiety.

The other number of English facture in this program, Elgar's orchestral transcription of the Bach Fantasia and Fugue, is not exciting music as a novelty, nor yet good Bach, as purists will view it. The nameless transcriber for the Philadelphia Orchestra, reputed to be a conductor not unknown to Leopold Stokowski's ensemble, does things decidedly better with Bach than this.

The performance of the Symphony, if not one to restore that once vaunted element of spirituality which has latterly seemed to be vanishing from Franck's only venture in this form, was one finely adjusted in its effects, with its themes sung in such a manner as to best stress the essentially lyric nature of the score. In clarity and tone quality, in balance and in animation, the performance was of a quality to place it among the best of Mr. Goossens' achievements with the New York Symphony.

O. T.

Toscanini's Second Program

The Philharmonic Orchestra, Arturo Toscanini, conductor; Carnegie Hall, Jan. 17, afternoon. The program:

Prelude, Chorale and Fugue.....Bach-Abert
"Nocturne" and "Scherzo" from incidental music for "A Midsummer Night's Dream".....Mendelssohn
Symphonic Poem, "The Pines of Rome".....Respighi
Symphony No. 5 in C minor.....Beethoven

While this was Mr. Toscanini's third official concert with the Philharmonic orchestra, it was actually his fourth appearance here this season, as he conducted a benefit concert in Mecca Auditorium on the evening of Jan. 16. That accounts for the statistical fact that Respighi's tonal poem had its fourth hearing on this occasion.

Respighi's music, so rich in picturesque details and so vivid in coloration, was again the spectacular apex of the concert. It is essentially objective music, evoking mental pictures of the Rome of today as well as making the fancy play with visions of the historic past. Its strongest moments are in the long and steadily cumulative crescendo of the final movement.

One's interest in this concert centered, however, in the classics and their treatment by Mr. Toscanini. There was no infiltration of personality into his readings, no putting forward of himself as an "interpreter." He allowed the music to speak its own message, vitalizing that message with every resource of his skill. One observed certain minor variations of tempi from strict tradition, but nothing that would suggest any wilful departure from the composers' ideas.

One admired unreservedly the clarity of the polyphonic voices in Abert's arrangement of Bach, and the delicacies of his color sense manifested in the Mendelssohn excerpts. And one was completely elevated to a plane of grandeur during the performance of the Beethoven symphony. One was caught up and carried along by the spirit of a great conductor, and better still, one was brought to a fresh realization of the greatness of Beethoven.

R. C. B. B.

Goossens and Giesecking

The New York Symphony, Eugene Goossens, guest conductor, Walter Giesecking, pianist, soloist, Mecca Temple, Jan. 17, afternoon. The program:

Symphony in G ("Military").....Haydn
Concerto for Piano and Orchestra, Hindemith
(First time in New York)
Mr. Giesecking
"Enigma" Variations.....Elgar
"Nights in the Gardens of Spain," De Falla
(For piano with orchestra)
Mr. Giesecking
"By the Tarn," for String Orchestra, Goossens
Folk Tune, "Dubinushka," Rimsky-Korsakoff

Mr. Goossens' farewell concert in New York as guest conductor of the Damrosch forces, soon to come under the seven-foot sway of Otto Klemperer, brought forth a novelty, if no very momentous music.

The Hindemith Concerto is No. 2 of the Kammermusik set which bears the opus number 36. No. 3, of the same series, a cello concerto, recently was imported by the International Composers Guild and played by Cornelius van Vliet and a small orchestra under Fritz Reiner.

In commenting on that work the writer of these lines pointed out the banality and commonplace quality of the material, only partially camouflaged by the complexity and disharmony of the writing for the instruments. Much the same thing is to be said about the piano concerto. However, one point should be settled, on Mr. Hindemith's own authority if possible, before any very fixed conclusions are expressed.

Is the work intended to be funny?

If so, every listener should be told so in advance, and his dread of a faux pas in laughing outright removed. There were titters Sunday at the end of the first movement and again when the third culminated in a question mark. No one could question that a brilliant master of orchestral devices was the author of these whimsies. But what he intended remains in doubt. This was perhaps of less consequence, however, than it would have been if his polytonality had possessed musical ideas which in themselves were of some distinctive merit.

[Continued on page 24]

Klemperer, Seven-Foot Leader, Comes to America

OTTO KLEMPERER lifts his great arms and an entire orchestra falls under the shadow of his wings. They are wings that have spread over practically all the great orchestras of Europe, and have won for him an excellent reputation among conductors. Last week, appended to a long, gaunt frame, they arrived in New York, prepared to take up their duties with the New York Symphony.

Mr. Klemperer is a very tall man, seven feet at least, seeming eight, perhaps even nine, as he stands on his pedestal! Members of the New York Symphony, accustomed to leaders of milder dimensions, looking for Mr. Klemperer's bâton, find their eyes groping on the level with Mr. Klemperer's coat buttons.

A rehearsal is going on, a rehearsal for the first concert to be given Jan. 24 in Mecca Auditorium. Mr. Klemperer is getting acquainted with his men. He is wearing a green plaid flannel jacket. He speaks now a word of German, now a word of French, now a very intelligible English. He tries a few measures, is not satisfied, bends his long legs to sit on a stool so high that a lesser man would have to climb up on it.

He tells the players what's wrong, sings it for them the right way, becomes a whole orchestra himself. He bends a great arm, makes a violin out of it, plays on it with the other. The violinists nod understanding, try it again, master it, and work on to another passage.

Next comes a brilliant staccato section. He hunches his head down between his great shoulders and, with hands straight in front of him, picks the short quick notes from the very heart of the orchestra. It is a passage for strings, a passage with exorbitant demands. He faces the string players squarely, forgets for an instant those behind him, and has eyes only for his violins. He wizens himself down to a miserly six or at most seven feet, lunges at them, half flying, his right arm bearing down on them, his left rooting up sound from the very heart of their wooden boxes.

The rehearsal is over. Musicians, hungry as prize-fighters, jabber their way out of the hall. A violinist caught up with a clarinetist.

"They'll like him in New York," said the violinist, "because he makes good music and because they will like to watch him. In America they must see as well as hear..."

Always a Conductor

Mr. Klemperer is one of the few notable conductors never to have played in an orchestra. His first thought was to be a pianist. He studied first at the Conservatory at Frankfurt, and went from there to Berlin, where he was a pupil of Schwarwenka and Pfitzner. He learned to play the violin, but even in his student days he wanted to be a conductor—and he was. Max Reinhardt came to Berlin to put on an Offenbach operetta. He wanted a conductor. Some one suggested "that great tall fellow, Klemperer, young, to be sure, but..."

One of Gustav Mahler's works was given its first performance in Berlin. There were two orchestras, one of them backstage, which Klemperer was chosen to conduct. Mahler was there, was well

pleased with the work of the long-legged boy, took an interest in him. It was through Mahler that Klemperer got his first position—conductor at the Deutsches Landtheater in Prague. That was in 1907.

He went from Prague to Hamburg, from Hamburg to Strassburg, where he succeeded Pfitzner. He was for some years in Cologne, and is now regular conductor at the National Theater in Wiesbaden. In these cities he has held regular positions. But as guest conductor he has led many other orchestras in Germany, and many notable ensembles of other countries. Within the last few months, he has conducted orchestras in Rome, Barcelona, Moscow and Leningrad.

is chiefly with opera. The greatest orchestra for concert in Germany today is at the Leipzig Gewandhaus.

"There the strings are especially beautiful. One reason for that is that all the stringed instruments come from the same instrument-maker, and they stay always right there in the Gewandhaus. Then the acoustics of the Gewandhaus are among the best in the world, because the building is all of wood—like a great violin box. Last year I conducted there the great New Year's concert and later in the season replaced Mr. Furtwängler for three concerts.

"There is an excellent orchestra in Cologne. And then, of course, there is the Berlin Philharmonic, which unfortunately has to labor along under dif-

certos. He was delighted with the quiet, easy way things progress at Wiesbaden.

Orchestras in Moscow

"I have conducted recently at the Teatro Liceo in Barcelona, where we did 'Tristan,' 'Fidelio,' 'Rosenkavalier,' 'Tannhäuser.' They have a very good orchestra. I conducted recently too at the Teatro Costanzi in Rome, where there is also a very good orchestra for opera.

"One of the best orchestras I have conducted up to this point (of course, I do not know your American orchestras yet) is at the Great Theater in Moscow, where they give concerts only Sunday afternoons. It is a wonderful orchestra. The only one I have heard to compare with it is the Philharmonic of Vienna when it was under Mahler, who was, I think, the greatest conductor we have ever had. I have not heard the Vienna orchestra for some time and I have never conducted it, but, under Mahler, when conditions were more favorable in Vienna, it was glorious.

"There are good orchestras in Leningrad—one at the Maryinski Theater, good only for opera, and the Philharmonic there, better for concerts."

Mr. Klemperer is not the only celebrity in his family. Mrs. Klemperer is a singer, a lyric soprano, and has a position of some note in Germany. For some years she was with the Cologne Opera, and created there the leading rôle in Braunfels' "Die Vögel" with great success. She has sung, too, at the Staatsoper in Berlin.

"There she was offered a very good contract," said Mr. Klemperer, "but she did not accept because she preferred to stay with me in our home at Cologne. Just now she holds no regular position but sings often as guest at various places. Recently she sang *Elvira* in 'Don Giovanni' in Wiesbaden. She is especially fond of Mozart parts."

Mrs. Klemperer is an attractive, bubbling lady who, really not very small, seems almost tiny beside her husband. He speaks much of orchestras, little of himself. She is afraid he will not give himself any of the honor due him. She prods him. He is telling what instruments he plays.

"Really, I only play the piano and the violin. My wife is referring to the legend that a conductor can play every instrument in the orchestra. It is only a legend. I assure you. Like most conductors, I know all the instruments, but I cannot play them all.

"What is most important for a conductor to have is the good will of his men and to know that it is possible to make money artistically. I feel very strongly that the theater is an institution of culture, not of business. I realize that many musical organizations have to make their expenses, but I repeat that it is possible to do it artistically.

Ideas of Stage Direction

"My engagement at Wiesbaden is such that I have opportunity to do more concert work. During the six months that I am there, I conduct concerts and some opera. It is my conviction that the stage direction and the musical direction should be in one hand. It is not possible for a man who knows only the words of an opera to dictate the theater end of it. It is the music of an opera that counts. It is the musical director who should have control."

ELIZABETH ARMSTRONG.



A GALVANIZER OF MANY ORCHESTRAS

Otto Klemperer, New Guest Leader of the New York Symphony, as He Appears to Dick Spencer When in the Heat of an Orchestral "Attack"

"Yes," says Mr. Klemperer, "I can tell you something about European orchestras. Perhaps when I leave I will have something to say about American orchestras but not now.

Great German Orchestras

"In Germany every city has its orchestra. It is one of the most wonderful traditions we have, and neither the War nor the Revolution have been able to spoil it. Of course, they are not all great orchestras. Many of them are small, many of them are unimportant, but they are active.

"The great orchestras for opera are at the Staatsoper in Berlin, which I have conducted, and at the National Theater in Dresden, which I have not. These are both excellent orchestras, but their work

is chiefly with opera. The greatest orchestra for concert in Germany today is at the Leipzig Gewandhaus. Each day they have two rehearsals and a concert. Of course, both the Berlin Philharmonic and the Leipzig orchestra have had the advantage of the leadership of Arthur Nikish, who took them on tour each season for several years.

"There is a good orchestra at the National Theater in Wiesbaden, which I conduct six months out of the year. It is good for both concert and opera. We get a good subvention there from the State, and so we do not have to work any harder than is compatible with artistic results. Stravinsky was with us not long ago and played his new Piano Con-

Pro-Musica of San Francisco Honors E. Robert Schmitz

SAN FRANCISCO, Jan. 16.—The Pro-Musica Society held a reception in honor of E. Robert Schmitz, pianist, in the Wiley B. Allen Company's reception rooms last week. Mr. Schmitz, one of the founders of this organization for the promotion of music, addressed the guests on the aims and purposes of the Society. Redfern Mason, president of the local branch, presided.

MARJORY M. FISHER.

Lyford Likens Jazz to Cheap Novels

CINCINNATI, Jan. 16.—At a meeting of the Hyde Park Symphony Circle recently, Ralph Lyford, assistant conductor of the Cincinnati Symphony, gave a talk on "Jazz, as a Cheap Dime Novel of Music." He said that jazz was not "worthy of being mentioned in the same

breath" with the music of the masters. Cultured America could not substitute "jazz" for great music, any more than it could discard the Bible or Shakespeare for sensational novels, he added.

PHILIP WERTNER.

Settlement School Music Demonstrated Before St. Louis Guild

ST. LOUIS, Jan. 16.—A feature of the Musicians' Guild business meeting, held on a recent Sunday afternoon at the Chase Hotel, was a demonstration of work done at the settlement music school, established by the Missouri Federation of Music Clubs. This was given by Agnes Grace and Edna Lieber. Mrs. Karl Howard, soprano, sang beautifully several songs and Alfred Schmied, pianist, played an interesting group. The second concert of the series for public school children was given recently at the Scottish Rite Cathedral.

HERBERT W. COST.

Broadway Stage Director to Prepare Ballet "Skyscrapers" for Metropolitan

Sammy Lee, who has staged numerous musical comedy productions for Broadway, has been engaged to assist in preparing the dances for John Alden Carpenter's jazz ballet, "Skyscrapers," at the Metropolitan Opera House. Rehearsals for the work will begin next week. The premiere is expected to take place about the middle of February.

Nine Preparatory Schools to Participate in Glee Club Contests

A notable growth in preparatory school musical activities is indicated in the announcement of Albert F. Pickernell, president of the Intercollegiate Musical Council, that nine schools are to take part in the fourth annual Inter-Preparatory School Glee Club contest, Saturday evening, Feb. 6, at Town Hall. Williston Academy, Easthampton, Mass.,

will make its first appearance this year. The other competing schools are Choate School, Wallingford, Conn.; Deerfield Academy, Deerfield, Mass.; Hotchkiss School, Lakeville, Conn.; Loomis Institute, Windsor, Conn.; Peddie Institute, Hightstown, N. J.; Riverdale Country School, Taft School, Watertown, Conn., and Worcester Academy, Worcester, Mass. Worcester Academy is the present cup holder, having taken the trophy from Taft School, which had won it in 1923 and 1924.

Roland Hayes Sings in Columbus

COLUMBUS, Jan. 16.—Roland Hayes, tenor, sang before a large audience in Memorial Hall. Mr. Hayes gave music by Mozart, Schubert, Hugo Wolf and Griffes. A group of spirituals completed the program.

ROBERT BARR.

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MEPHISTO'S MUSINGS

Transporting of New York's Golden Horseshoe to New Fields Is Topic of Burning Interest—Bobbles of Scene Management vs. Antiquated Facilities—Iceless Impede Winter Open-Air Concerts by Army Bands—Is Topper of Hammerstein Descending to Son?—Lament for Gallic Opera No Longer Raised in Gath—How the Muscovites Committed Mayhem on a Popular Classic—When Collegiate Glee Singers Come to Blows Over Bar-Lines and Crotchets—Italy's Late Queen Mother a Gracious Patron of Music

Dear MUSICAL AMERICA:

THERE will be a new Metropolitan. I haven't a doubt in the world that Otto H. Kahn, rallying about him the progressive younger element among the directors and boxholders, will accomplish his purpose to give New York and the nation the modern opera house for which he is fighting.

And when the new temple of song has been built, and New York has become, because of it, more than ever the key city of the world's music, everyone will be singing the praises of Mr. Kahn.

Ten years hence, I venture to say, those who are opposing, openly or secretly, the sale of the present site and the construction of the new Metropolitan further uptown, will be as forgetful as possible about their opposition.

That, you know, is ever the way of obstructionists.

I can understand why, for sentimental reasons, there are opera patrons who will lament the passing of the old Metropolitan. Some of us can remember how the same feelings were aroused by the fate of the Academy of Music. It, too, was haunted by memories of golden voices and of nights of such lyric splendor as may never come again.

But the Metropolitan has a duty to fulfill more compelling than sentiment can possibly be—a duty not only to the American public, but to the cause of operatic music throughout the world.

It is the acknowledged leader. It must maintain and make more positive that leadership.

This can only be done in a properly equipped, thoroughly modern and adequately commodious opera house, situated where traffic conditions can be regulated to the best advantage.

To begin with, it would be folly to contend that the present audience chamber contains a sufficient number of chairs. Every week of opera brings performances when hundreds of persons are turned away. So completely does the advance subscription sale exhaust the supply of seats, that the visitor from out of the city has little hope, except at the speculators.

Moreover, there simply is no defending the sale of the numerous "blind" seats, from which only a fraction of the stage can be seen. They ought to be torn out of the Metropolitan, if it is to continue at its present site. No new theater, so constructed, could withstand the storm of criticism which similar seating arrangements would provoke.

Architects tell me that Mr. Kahn is right in assuming that a larger seating capacity could be obtained in a new house without the auditorium being any larger than the present one, and that every seat could have a satisfactory view of the stage. I, for one, hope and

pray that the comfort of the present orchestra chairs of the Metropolitan can be preserved—what a joy it is to have knee-room and an armrest on each side, all your own!—but if necessary this luxury can be given up.



THE silent Giulio Gatti-Casazza could tell you harrowing tales, if he would, of the inadequacy of the present stage and its mechanical appurtenances. As Mr. Kahn has said, every performance is something of a tour de force, in the employment of obsolete equipment to meet the demands of spectacle and latter-day stage illusion.

I am not violating any confidence when I say that safety, itself, is involved. Did you ever stop to think of the connection between the numerous minor accidents, such as that when a tenor plunged through an open trap door, during a performance, or a soprano toppled off a painted cliff at rehearsal, and inadequate stage mechanics?

Feodor Chaliapin does not attempt some of his most striking bits of business in "Faust" because of the limitations these mechanics place upon him. The Wagner music-dramas are denied the benefit of latter-day developments in the solution of their transformation problems, and the present policy of the Metropolitan quite naturally is to do as little as possible along these lines. Better not at all, than badly done, would seem to be the backstage motto.

Nothing short of shameful is the treatment of the many beautiful scenic settings, which must be hauled to and from a store house because there is no room for them in the opera house. Is it any wonder that sets which evoke admiration one year, when they are new, seem shabby the next—since they must be rolled up and piled on the sidewalk of Seventh Avenue, in rain and snow, to await the trucks that will carry them away?

No doubt the very designing and painting of the canvases has to be done with this continual moving to and from the opera house, in mind. It is marvelous, I say, that there is not more of flimsiness in the Metropolitan's scenery than there is, considering what every opera's investiture must undergo.



THAT traffic conditions are bad about the present opera house must be admitted. Moreover, there is no prospect of their ever being any better. Probably, they will grow worse. The right sort of planning can surround the new site with advantages of ingress and egress out of the question where the opera house stands today.

The building itself is old, though not, like some historic European structures, a particularly striking edifice when viewed externally. It is being dwarfed by waffle-faced office and loft buildings on every side. New York's theater life has been moving ever Northward, away from the Metropolitan at Thirty-ninth, just as it moved away from the old Academy of Music at Fourteenth Street.

The Golden Horseshoe must keep pace with progress.

This is its moving day and nothing is to be gained from dilly-dallying when the vans are waiting at the door.



LET us pause to take due note of a further instance of Governmental recognition of music in America.

Army bands are to give winter concerts in New York parks. An official ukase from the commanding general has said it.

One wonders if this is a disciplinary measure, to harden the bandmen to the rigors of military life, or an experiment to test the truth of what has been written of the sufferings of Washington's men at Valley Forge.

Could anything be more like war than

tooting a clarinet in a blizzard in front of the City Hall?

True patriotism, I think, might be symbolized by a statue of a tuba player, with icicles hanging from his eyebrows, puffing out a bass for "Dixie" or "A Hot Time in the Old Town Tonight."

As an example of one way of eliminating mollycoddles from music, perhaps this new instance of government encouragement of the arts is to be applauded.

But I am not one of those who believe that in lieu of a national conservatory, chilblains will do just as well.



FRIENDS or enemies of Arthur Hammerstein—it is difficult to say which—have given currency to the tale that he is brushing up his father's famous old opera hat. They would have us believe that the son is gravitating toward the production of grand opera, and they regard "Rose Marie" and "The Song of the Flame" as pointing the way.

Personally, I don't believe it. Arthur Hammerstein is essentially a good business man, with a business head, and the old Hammerstein hat could never be made to fit that kind of a cranium. For sentimental reasons the son might like to carry on the work of the redoubtable Oscar, but I, for one, would not place sentiment as the controlling element with Arthur Hammerstein. His artistic tastes find ample room for expression, I would say, in the high class Broadway shows he is sponsoring.

And as for the reward, I have reason to believe that Arthur Hammerstein has made more money from "Rose Marie," alone, than Oscar Hammerstein received from the Metropolitan when he sold out for a million and bound himself not to give opera in New York for ten years.

If the father had taken the son's advice, the elder man would not have sunk a large part of that million in his ill-timed London opera venture.



SPEAKING of old hats, what has become of that clamor for French opera that waxed so violent in the post-Hammerstein days.

The Metropolitan has "Carmen," "Faust," "Roméo et Juliette," "La Juive," "Thaïs," "L'Africaine" (sung in Italian), "Samson et Dalila," "Pelléas et Mélisande" and "L'Heure Espagnole" in its current repertoire—not a very lengthy list. Yet, one never hears in the lobbies, any more, the old tirades about indifference to Gallic art.

The reason, apparently, is that the French operas for which there was once a strong, if minority demand, failed to establish themselves when included in the Metropolitan's roster.

"Louise," with Farrar, was a failure. So, too, was "Thaïs," when that once all-popular artist essayed it. Though Maria Jeritz has done rather better with it, "Thaïs" can scarcely be regarded as either a popular opera, or one that appeals to the cognoscenti, today. The critics all seem to take delight in riddling it. "Le Roi d'Ys," long prayed for, fell flat. "Le Roi de Lahore" did not so much as reach a second season. "Manon" had a period of fair prosperity, but eventually fell by the wayside. "Marouf," "The Pearl Fishers," "Ariane et Barbe Bleue" and "The Blue Bird" were others that came and went without any very poignant regrets. "Huguenots" and "Prophète" were successful only as vehicles for Caruso. "Julien" fared even worse than "Louise." "La Navarraise" was so hopeless it was styled "the French

'Polish Jew,' by way of placing it in the same category as the most complete fizzle of recent years.

To enumerate further would be tedious. Doubtless several of the French works now being sung are booked for early retirement. Aside from the fact that New York has not the large French element to support French opera in the same way as the Italians in Gotham support their national product, it would seem to any impartial observer that—with a few salient exceptions—the Parisian article makes no such universal appeal to our audiences as that which bears the trademark of Milan, even when conditions of performance, including the capabilities and popularity of the singers, are equal.



SOME one button-holes me almost every day to protest against the surgery practiced on Bizet's "Carmen" by the Russians at the Jolson. What the Moscow company did to "La Péri-chole" and "La Fille du Madame Angot" hasn't bothered anyone much, as these works were defunct anyway.

But "Carmen," being very much alive, and much loved, was another story. Amputations and other major operations on a patient capable of kicking, scratching and shrieking in protest, stirred resentment among persons who believe that "Carmen," as an art work with an identity of its own, was in no need of the laparotomy performed on it.

Aside from the question as to whether the Russians gained in concentration of the drama what they lost in an often inept adaptation of the score, the one essential point seems to me to be that there is no real advancement for art in the re-shaping of the works of an older period so as to embody a fresh viewpoint, such as the Russians are assumed to have.

If Moscow is to evolve a super-"Carmen," it must first of all produce a super-Bizet. That way alone lies real progress. Tinkering with a finished article was never the way of genius. What the world clamors for is the creation of new art works, not the re-vamping of old. It is obvious that a degree of freshness can always be obtained by distorting a familiar masterpiece in a new way, but this freshness is short-lived. What could be more utterly a "convention" than the static use of the chorus as a commentator, rather than a participant in opera, Moscow fashion, if persisted in until no longer a novelty?

Supposing the Russian idea of "Carmen" had come first. Would not a French Dantchenko, viewing a performance of it, have immediately bethought him of how much more effective the work could be if remodeled along the lines of French opera?

As between one set of ideals and another, or one set of conventions and a substitute set, you merely take your choice.

But there is always a need for some great composer like Bizet. Let the Russians find him and their so-called synthesis will become a constructive force. My own opinion is that it is clearly destructive, rather than constructive, as applied to a masterpiece like "Carmen."



I SEE that Harvard's high-hatting of the other colleges in the Inter-collegiate Glee Club Contest has not escaped criticism at home. One of the Board of Overseers has charged poor sportsmanship, overweening pride, and a yellow streak, in commenting on that institution's withdrawal from the annual choral competition. The fact that the prize song which the Harvardians consider beneath their musical dignity is the composition of a Yale man (and something of a celebrity in American composition at that) adds to the regrettable nature of the breach, in his opinion.

I have no doubt that many other Harvard men will feel the same as the

[Continued on opposite page]



[Continued from preceding page]

overseer, though the Glee Club, too, has its defenders.

But the reason advanced by the conductor for Harvard's stand is one that can be debated until the end of time without arriving at any very satisfying conclusions. It is declared that Horatio Parker's "Lamp of the West" was not protested because it was too simple, but because of its "musical inferiority," "its lack of real musical worth."

If there is any infallible method of determining the musical worth of any composition, it is still a jealously guarded secret of the few who possess it. If the Harvard conductor and his advisers have it, they might confer a real boon upon all humanity, and particularly on music critics, by revealing it forthwith.

If you wish to find out how badly the world stands in need of some such conclusive criteria, ask several of the New York reviewers what they think of Liszt's "Les Préludes." There is one who will tell you it is an incomparable masterpiece. I know two others who will brand it as bombast and little short of vile.

Then, if you have the time, read Ernest Newman's praise of Berlioz, and presently turn to Lawrence Gilman's recent characterization of that composer as a "strutting barnstormer."

W. J. Henderson once wrote a book on "What Is Good Music?" It was a scholarly volume and contained a deal of useful material. But the answer to the question?—well, it takes a clever man to devise a title like that, and no reader is going to invoke the Blue Sky Law just because he comes out by the same door wherein he went. Anyway, Henry T. Finck, with his "Success in Music and How It Is Won" quite outstripped all of his confrères in this matter of titles that promise more than any book can possibly fulfill.

Perhaps Mr. Henderson's publishers could be induced to re-issue his valuable volume, with an additional final chapter based on Harvard's answer to his question.



NOW if there is anything I really enjoy it's a letter from a man who is good and mad. This was one torrid enough to make me want to share it with all your readers:

"To Mephisto, Whoever You Are:

"Since you seem to have so much sarcasm (I give you the benefit of the doubt) to waste on deserving enterprises like the Juilliard Foundation, the Metropolitan and Chicago Opera Companies and almost everything that means anything in music, why don't you put a little of it to some good use and burn up these people who are making music hideous. I mean not only the composers and the conductors, but the hypocrites and faddists who play their game by sitting through the awful balderdash they are giving us and then applaud. Last week I heard Goossens play that vile outburst of caterwauling that is called 'Le Sacre du Printemps,' but which really ought to be known as 'Bedlam in Hell's Kitchen,' or by some such appropriate title. Why can't some of the critics tell the truth about this mess of vulgar noise, instead of chattering about primeval man with hair on his chest and all that sort of silly jargon? If this is a masterpiece, then a catfight is better music than was ever dreamt of by Wagner or Beethoven. Why not say so and help to purge our music of a sickening lot of downright insincerity that extends right through from composers and performers to those who listen and pretend to like what they secretly detest. If there is anyone needs an emetic just let him hear this abomination by Stravinsky.—(signed) George S. Seabright."

If I had known that "Le Sacre du Printemps" was as interesting as all that, I would have heard it again when

San Franciscans to Be Jury for Ojai Festival

THE Chamber Music Society of San Francisco has been designated as the official jury to pass upon the manuscript compositions submitted for the Ojai Valley Chamber Music Festival, which Mrs. F. S. Coolidge is arranging to be held in southern California from April 16 to 18, inclusive. Elias Hecht, founder of the organization, has announced that negotiations have just been completed with Frank J. Frost, who is associated with Mrs. Coolidge in the undertaking. In addition to passing upon the compositions, the Chamber Music Society will play in the final concert of the Festival, including in their program the work selected as the best.

Mr. Goossens presented it. I must have been mistaken last year when I decided that two hearings of it were sufficient.

After reading Mr. Seabright's letter I take off my hat to Stravinsky and stand ready to dispute those who insist that his prestige is on the wane.

IN concluding her articles under the title of "Melodies and Memoirs," in *Liberty*, Nellie Melba tells of having heard Jean de Reszke sing on his death bed. In his delirium, she writes, he sat up, crying, "At last I've got back my voice!"

"For three days in that house of death," she continues, "Jean sang, and the whole house rang and echoed with his golden notes pouring out with all their former loveliness. He was dying every minute, and yet the song still poured on, rôle after rôle in which he had been so superb."

That, Mme. Melba observes, is how she should like to die when her time comes. We may all share with her the envy of one who goes out in song.

MILLIONS of Italian-Americans, whose passion for music has been an incalculable power in fashioning our national attitude toward the art, are sorrowing over the death of the gracious Queen Margherita, ever a generous patron of opera and song. Like others of the crowned heads, she was given the advantages of a thorough musical education and with this she had an abiding love for music. It filled an important part in her life, both when she ruled with King Humbert, and when, after his tragic death, she continued to influence her people as the queen mother.

Eugenio Pirani, of New York, has told me of her visit to the International Music Exhibition in Bologna in 1888, of which Verdi was the honorary president and Mr. Pirani the chairman of the committee for Germany, and how he escorted her through the halls which contained the autographs of Beethoven's Ninth Symphony, Weber's "Freischütz," Mendelssohn's "Songs Without Words" and other priceless treasures. He cherishes a diamond pin she gave him as a token of her esteem. Other musicians relate like stories of her graciousness and her generosity.

"We, who have no kings or queens and look upon royalty only as men and women, with the virtues and faults of their humbler fellows, yet recognize the queenly qualities of a sovereign like Queen Margherita, and we bow our heads with her subjects and former subjects in sorrowing tribute, at her passing."

TAKING off his coat and vest, a man occupying a seat in the front row at the Metropolitan at a recent matinée performance of "The Jewels of the Madonna," caused something of a commotion by standing up directly behind Genaro Papi and waving his arms as if he intended to show the orchestral leader how to conduct.

He was quietly and diplomatically put out of the opera house, on the presumption that he was either crazy or prohibition-drunk. Maybe so, but one who is familiar with the conducting of some operas at the Metropolitan can only wonder, says your

Mephisto

Are You Planning a Pianistic Tour? Let Walter Giesecking be Your Baedeker



Walter Giesecking

ARE you planning a pianistic tour? Then let Walter Giesecking be your Baedeker. Follow his programs and you will miss nothing. As catholic as Cook's, but more original, he leads his audiences along the highways and byways of music; Bach today does not preclude Bartók tomorrow, nor does an evening with Haydn prevent acquaintance with Hindemith or Haba in the morning.

French by birth, German by parentage, and international in outlook, Mr. Giesecking approximates that ideal musician immortalized as a type by Romain Rolland in his "Jean-Christophe." He is tall, broad-shouldered, rather heavily built, carefully but conservatively tailored. His face is round and child-like, with blue eyes, a little nose, and light brown silky hair. His hands, though thin and long in comparison with the rest of his physique, are spatulate and by no means the perfect instrument of a great pianist. Deliberate in speech, careful and sparing of his words, Mr. Giesecking prefers to let his art speak for him.

His life? There is so little to say, he insists. The son of Westphalian parents, his father a doctor by profession, and an entomologist by avocation, the pianist was born in Lyons, where the elder Giesecking was practicing at the time. His childhood and early youth were spent along the French and Italian Rivas, wherever the doctor found it advisable to live. There, irregularly educated by private tutors, catching butterflies in imitation of his father, tempering his North German heritage with the soft Latin environment of the Mediterranean, young Giesecking grew up.

"I've played the piano ever since I can remember," he explained, now in German, now French, for the benefit of several reporters present to interview the latest light on America's musical horizon. "But since there have never been any professional musicians in the family, and since my father preferred a normal child to an unhealthy *Wunderkind*, it never occurred to me that my talent would ever be anything more than a hobby. However, in 1911 we moved back to Germany, to Hanover, where interested friends insisted that I must really study. I went, therefore, to the Hanover Conservatory and worked under Karl Leimer, who has been my only teacher. I continued with him, leading the quiet life of a student, until the war came. That, of course, put an end for a time to all personal activity, although I practiced and played whenever I had a chance. My official début was, as they order those things in Germany, my Berlin recital in 1920. Since that date I have concertized all over, throughout Germany, Austria, Finland, Hungary, Italy, Spain, Scandinavia and England. Next year, if my engagements permit, I shall appear in Paris. What else can I tell you about myself?"

Questions were shot at the pianist from various corners of the hotel sitting room. He considered each in turn, and answered quietly, in as few words as possible.

His favorite music?

"I have no preferences. I am as interested in the old as the new. But I feel the impulse to present to the public such works of every school as are not often played."

The Hindemith Concerto which he was introducing with the New York Symphony Orchestra the next day?

"Paul Hindemith is a very gifted composer. Unlike the impressionistic type of modernist, his shibboleth, like many others of the left wing, is 'Back to Bach.' Totally different superficially in form and substance, nevertheless there is a great spiritual kinship between the music of the young German radical and that of the organist of the Thomaskirche."

What other contemporary composers did he play?

"Everything suitable for my instrument—all schools, all nationalities, from Ravel, Debussy, Scriabine, Stravinsky, and Schönberg to Korngold, Szymanowski, Cyril Scott, Niemann, Albeniz, Busoni, Casella and Castlenuevo-Tedesco."

The matter of technic?

"That is too long a subject to discuss now. Of course, there is a great difference between the technic used in playing modern music and classic music. Bach, for instance, I play practically without pedal. But I cannot elaborate . . . some other time."

And practice?

"I must confess that I practice very little and it seems to affect my playing not at all. I remember two summers ago I had spent six weeks in the Alps without touching a piano and then went directly to Salzburg to participate in the Mozart Festival. And I really never played better! But that is probably a personal idiosyncrasy. There are no rules in art, you see only individuals."

His age?

"Thirty."

Married?

"Yes."

Children?

"No. I might have a *Wunderkind*, and I'm afraid of competition!"

And New York—its music, its skyscrapers, its women?

To all of which the pianist answered: "Very nice, indeed."

And that was that. Not very much, it must be admitted. But if you want to know more, know everything, hear Walter Giesecking play. He talks through his fingers. D. J.

"BOHEMIANS" CONCERT

Edwin Hughes, Alton Jones and Others
Appear—Goldmark Speaks

There was a notable gathering of musicians at Harvard Hall, on the afternoon of Jan. 17, to hear a concert given by "The Bohemians" which was far above the average.

Edwin Hughes and Alton Jones started the program with a superb performance of three numbers from the Suite, Op. 17, for Two Pianos, by Rachmaninoff. Richard Crooks followed with a group by Oley Speaks, Wintter Watts and Wagner. He was in fine voice, and the varying quality of his tone, used discreetly and in good taste throughout, together with his artistry, won him an ovation. After a brief address by Rubin Goldmark, in which he lauded the hospitality of the Harvard Club and the indebtedness of the cause of music in America to the University, he presented a check of \$1,000 to Harvard Music School on behalf of "The Bohemians."

The concert continued with some excellent violin playing by Ernesto Vallejo of the Schubert-Wilhelmj Ave Maria and Tartini-Kreisler's Variation on a Corelli Theme. Finally Dvorak's "American" Quartet was performed by the New York String Quartet in distinctive manner. G. F. B.

Church Bells Peal Melodies by Foster on Anniversary of Death

PITTSBURGH, PA., Jan. 16.—The anniversary of Stephen C. Foster's death, Jan. 13, was observed in Pittsburgh, throughout Western Pennsylvania, and in many other sections of the country. The Civic Club of Pittsburgh gave a special program of Foster's music. Radio, church chimes and scores of orchestras, and musical organizations were also mediums in the commemoration. In the morning, Foster melodies pealed forth from the bell tower of Calvary Episcopal Church; at noon the downtown section heard the melodies from Trinity, and in the evening there was another program from the bells of St. Stephen's in Sewickley.

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—Archie Bell, Cleveland News-Leader.

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Novelty Adds Spice to Recital Week in Manhattan

Range of Programs at Recitals of Past Week Provided Musical Provender for All Tastes—John Coates Arouses Interest in Intimate Recital—Maria Kurenko Makes Local Début in Carnegie Hall—George Barrère and Lewis Richards Start Series of Recitals of Antique Music

A WIDE range of concerts was given in New York during the past week, soloists of all sorts being heard in programs usual and unusual, and various ensemble bodies drawing large audiences. Among the popular artists to return to Manhattan's recital rooms were Pablo Casals, Samuel Dushkin and John Coates, all of whom were heard for the first time this season. The Lyric Club, the Banks Glee Club, the Elshuco Trio and the New York Chamber Music Society all drew their own followers. Among the débuts of interest were those of Maria Kurenko, Russian coloratura soprano, and Yehudi Menuhin, an eight-year-old violin virtuoso hailing from Palestine via San Francisco.

Beethoven Association Concert

The Beethoven Association subscribers, for better or for worse, are "different." The adjective seemed particularly apropos on the evening of Jan. 11, at the fourth concert of the series, in Town Hall. One marvelled at the Olympian serenity of the audience, its correctly distributed applause, its incredible abstinence from the canons of coughing which thread every other program at this season of the year. Yet one could not help noting, too, a certain self-consciousness in the air, a tacit reminder that the right people were gathered here, listening to the right thing, done in the right way. But that, perhaps, is to cavil.

The unbiased reporter, insensible to such elusive facts as "atmosphere" must record an almost perfect musical evening. The program was sans Beethoven but none the less classic in temper. The interpretation was consistently of a high standard. The first and last numbers, the Mozart Quartet in B Flat and the Brahms Quartet in A Minor, were played by the Elman String Quartet, consisting of Mischa Elman and Edwin Bachmann, violins; Louis Bailly, viola, and Horace Britt, 'cello. In between came Bach's Fantasia and Fugue in A Minor, arranged for two pianos by Harold Bauer, and Brahms' Variations on a Theme of Haydn, Op. 56-B, played by Guy Maier and Lee Pattison.

The Elman Quartet revealed rare sensibility in the lacey elegance of the Mozart and in the more rugged lines of the Brahms. Occasionally, perhaps inevitably, Mr. Elman's rich tone subdued his colleagues' efforts. On the whole, however, the ensemble seemed actuated by a genuine and selfless devotion to its music. Of Messrs. Maier and Pattison, there remains little to say at this date. The unanimity and artistic accord of their playing was, as usual, quite extraordinary. Both the pianists and the quartet were cordially received by the audience which obviously approved of and enjoyed the evening's music. D. J.

Cortez' Second Recital

Leonora Cortez, the young American pianist who made her début here earlier in the season, gave a second recital on Monday evening, Jan. 11, in Aeolian Hall. In a program well designed from the point of view of showmanship, she left no doubt as to her technical ability and interpretative intelligence.

Bach came first, the Saint-Saëns arrangement of the Overture to the 28th Cantata in D and the Tausig version of

the Toccata and Fugue in D Minor. A Chopin group followed, including two Mazurkas, a Nocturne, an Etude, and the rarely played Scherzo in E. The rest of the program included Alberto Jonas' "Three Northern Dances," Debussy's "Clair de Lune" and "Danse" and Liszt's "Mephisto Waltz." In the classics Miss Cortez brought out the structural values of the music but failed in conveying its essential nobility. The Chopin was better, emotionally well balanced, digitally dexterous. In the Debussy she achieved the necessary limpidity and the difficulties of the Liszt were surmounted with evident ease. The audience was loud in its demonstrations of approval. D. J.

Germaine Schnitzer Plays

Germaine Schnitzer gave a piano recital in Aeolian Hall on the afternoon of Jan. 12. Mme. Schnitzer began a series of romantic recitals last season but illness interfered with the completion of her venture. Her program Tuesday was derived from the Romantics, beginning with the Mendelssohn Prelude and Fugue in E Minor and his "Variations Serieuses." The Prelude was probably Mme. Schnitzer's best piece of work, all things considered. There was clarity and swift movement, a sense of even flow, combined with a certain eloquence, in her reading. The voices of the fugue were well defined but the structure of the whole did not seem particularly impressive. Mme. Schnitzer's tone approached hardness in climactic moments. Her conception of the Liszt Sonata was good, her technic in it brilliant, as it always is.

Good knowledge of pianistic effect characterized Mme. Schnitzer's performance of the Schumann Symphonic Studies, and there was plenty of sweep and almost masculine power as she played the Chopin A Minor Study. Liszt's Ninth Rhapsody, the "Carnaval de Pesth" closed the printed list. Encores were demanded and received. P. D. C.

Coates Sings Old English Airs

Prevented by a delay in his arrival in this country from presenting the program of yuletide music originally announced for the holidays, the resourceful and entertaining John Coates signaled his return to New York by giving a recital devoted entirely to songs that could be subsumed under the title of Old English. Tudor, Elizabethan, Stuart and Georgian groups, were given in the order named, the period covered beginning with the times of the discovery of America and ending with the year when the colonies declared their independence—a circumstance which did not escape the English tenor, who commented humorously, as has been his custom, on the numbers he presented. The recital was given in Town Hall, the afternoon of Jan. 12, with Gerald Moore supporting the singer at the piano.

The Tudor group had a sentimental as well as a historical interest, in the presence there of songs attributed to Henry VIII and Anne Boleyn. The monarch's air was a lusty old tune, "Pastyme With Good Company," a roistering product of the bluff king's youth. "O Death, Rock Me to Sleep," the song associated with the queen who yielded her head to the executioner, might today be regarded as premonitory of her fate. The oldest of the songs given was "In May, that Lusty Season" by Thomas Farthing, circa 1497.

The sweetly melancholy John Dowland, master of lutenists, was represented in the Elizabethan group by his wistful "Come Again." There was an effective contrast between the next two numbers, the lively and humorous "When from my Love I Looked for Love" of John Bartlett, of which a repetition was demanded, and the tender, folk-like air, "Since first I saw your face," by Thomas Ford. An anonymous version of "Phillida Flouts Me" was also of charm.

Aside from two of the more familiar Purcell airs, "I attempt from Love's Sickness to Fly," and "I'll Sail Upon the Dog Star," the Stuart group was less notable for musical beauty, though the humor of Lawes' "Angler's Song," the words of which Mr. Coates attributed to Izaak Walton, brought about a repetition. The singer read the preface of the original edition, Purcell's "Indian

Queen," in the course of his explanatory remarks.

Leveridge, Green, Arne, Harrington and Boyce were the composers of the Georgian songs, which concluded the afternoon.

Mr. Coates contrived to project the essential spirit of each of his numbers, and his droll remarks brought laughter, even when they seemed to have no particular point. Vocally, he essayed nothing that he could not do, though it would be folly to assert that the voice is all it once was. Style and a gift for establishing an entente cordiale with his hearers were the most potent attributes of an art both distinctive and distinguished. His poise and savoir faire served him well when, in adding to one of the Tudor songs a second stanza of his own making, he forgot the words and was compelled to make a second start. O. T.

Ruth Rodgers, Soprano

Ruth Rodgers, a soprano of unusually attractive presence and well known to New York, appeared in an Aeolian Hall recital on the evening of Jan. 12, with Charles Albert Baker furnishing capable accompaniments. Mme. Rodgers is the possessor of a naturally beautiful voice, the best use of which she is apparently well aware. Only in one spot, towards Mme. Rodgers' upper middle register, does there seem a purely surface tone. Her range is good, her use of dynamics extremely intelligent. An example of her best singing was the very first number, the "Come, Ever Smiling Liberty" from "Judas Macabaeus," which Mme. Rodgers invested with spirit and exhilarating freshness, qualities that also made enjoyable Scarlatti's "Violette."

French and English songs seemed better suited to the artist's style than those in German. She summoned ample color to Saint-Saëns' "Le bonheur est

chose légère" and Mathe's "Petite Rose." The other numbers in the group, Luckstone's "Que je t'oublie" and the Aubade from Massenet's "Cherubim" were both repeated, the latter earning comely floral tribute. W. S.

Mildred Dilling, Harpist

Mildred Dilling, harpist, gave a recital on Tuesday evening, Jan. 12, in Steinway Hall, acquitting herself admirably and to the very evident delight of a friendly audience. Miss Dilling is mistress of her instrument and she played, seemingly with great ease, a program that demanded much of her harp and as much of herself. Her first group included Handel's "The Harmonious Blacksmith," a Bach Bourrée, Rameau's "Rondeau des Songes" and "La Victoire." Next came the first movement from Rennie's Concerto in C Minor, an uninteresting piece of music but skillfully played. There was "La Chanson de Guillot Martin" from the Sixteenth Century, arranged by Perillou, which was especially lovely, and Tourneir's "Vers la Source dans le Bois" which had to be repeated. Numbers by Granados, Ravel, Debussy, Prokofieff, Rennie and an arrangement by Grandjany of a French folksong completed the program. Miss Dilling was assisted by Jacques Jolas at the piano. E. L. O.

Kabalchich Choir

Under its very able leader, Basile Kabalchich, the Russian Symphonic Choir made its first New York appearance of the season Tuesday evening, Jan. 12, in Carnegie Hall. They sang an excellently balanced program, some sacred music, some old style, some secular, some modern, some Russian, some non-Russian. They have been well trained, these singers, and they have

[Continued on page 18]



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W. J. HENDERSON
veteran critic of The Sun, of
the NEW YORK recital of
FELIX SALMOND

Jan 6th 1926. The writer
continues:

"In his art there exists an almost medieval richness of refinement and culture. His music is warm, sympathetic, redolent with charm and color of warm lights and cool shadows. In these older compositions it breathes the very breath, yet never the remoteness, of these bygone days. It always seems to suggest the warm tints, the half remembered colors of a calmer world. In the Sammartini sonata, for instance, the continent aristocracy of his style, coupled with the lush ripe richness of his golden tone, so contemplative, serene and deeply moving, made his performance a thing of perfection.

"The audience was deeply appreciative and warmly enthusiastic."—W. J. HENDERSON, N. Y. Sun, Jan. 7, 1925.

"Mr. Salmond offered a program which might be considered an illustration of his opinion that the solo cello's repertory is considerably larger than it is often believed to be. Two composers provided both their works and their cooperating services at the piano: Ernst von Dohnanyi in his B flat sonata, Op. 8, and Henry Hadley in his "Suite Ancienne," composed for and dedicated to Mr. Salmond.

"A mellow and songful tone, reaching a large volume, vigor and expression, marked Mr. Salmond's performance. The tone was fluent and smooth and at the same time large and mellow."—N. Y. Herald Tribune, Jan. 7, 1926.

A Great 'Cellist

"Felix Salmond gave his first local recital in two years at Aeolian Hall yesterday afternoon. Such a vacation is altogether too much of a good thing, and lest it happen again one is prepared to urge legislation against it. There are many who scrape upon the knee-fiddle, but there is only one Felix Salmond. The chronicle of his art is a thrice-told tale and needs no fresh rehearsing. He is simply a supreme 'cellist in his day and generation as well as a great artist—which plain, unvarnished statement must suffice unto the event.

"Mr. Salmond's playing was superlative in the eighteenth century pieces at the beginning of the recital, notably in



FELIX SALMOND

the slow movement of the Sammartini sonata."—N. Y. Eve. Telegram, Jan. 7, 1926.

"Yesterday afternoon Felix Salmond, a truly great 'cellist, played in Aeolian Hall; only a Heifetz could have played Faure's 'Elegie' with the grace refinement and style that this musician displayed yesterday. If there is any 'cellist with a better tone than that of Salmond, I cannot recall it."—N. Y. Eve. World, Jan. 7, 1926.

Tribute of

OLGA SAMAROFF
in the N. Y. Eve. Post,
Jan. 6 1926

"Every artist worthy of the name has some salient characteristic apart from the three fundamentals of understanding, feeling and mastery of means without which one cannot be an artist. Mr. Salmond has one which I find most refreshing, and that is his extraordinary enthusiasm for music. Such enthusiasm cannot always be translated into artistic achievement, but in Mr. Salmond's case it is. Just as every lover of the woods fears and hates the blights which sometimes destroy so much that is beautiful, so it seems to me there is nothing more to be feared in the domain of art than the two blights of satiety and cynicism. They are more withering than age itself. Mr. Salmond seems as free of these things as though he were just beginning his musical life. Fresh enthusiasm and vitality are essentially elements of youth. I do not know Mr. Salmond's years, but whatever they are, his art has the rare combination of youthful vitality and musicianly maturity. He never plays a perfunctory note.

"Mr. Salmond is an important figure among the 'cellists of today, who is winning an ever-increasing public following, and who long since won the respect and admiration of musicians for his artistry and its extraordinary sincerity."—OLGA SAMAROFF, N. Y. Eve. Post, Jan. 7, 1926.

"Mr. Salmond played in excellent spirit. His tone was fine and true and frequently quite stirring. He showed clearly that he is an artist with a thorough and sympathetic musical background. He was enthusiastically received."—N. Y. World, Jan. 7, 1926.

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BALTIMORE GREET'S "NEGRO" RHAPSODY

Mengelberg Wins Applause
with Philharmonic—Hayes
in Recital

By Franz C. Bornschein

BALTIMORE, Jan. 16.—The second concert of the series by the New York Philharmonic under the direction of Willem Mengelberg, was given in the Lyric before a very large audience.

The program began with Schubert's "Unfinished" Symphony, which was read with tender appreciation of its contents. Rubin Goldmark's "Negro" Rhapsody received a brilliant interpretation, its thematic material carrying tuneful and rhythmic interest. The composer was accorded a hearty reception and bowed his acknowledgments from the audience, and from the stage also, after prolonged applause. The remainder of the program included Beethoven's "Leonore" Overture, No. 3 and Strauss' "Death and Transfiguration." In the latter the conductor disclosed his master conception of this score, and the orchestra responded with a fiery interest.

The concert was given under the local management of the Albaugh Bureau of Concerts. As counselor for this series, Elizabeth Ellen Starr has aroused an interest which has increased patronage.

Roland Hayes made his appearance in the Lyric on Jan. 7. His expressive delivery of Schubert, Mozart, Wolf and Rachmaninoff songs made his art carry potent appeal. A fine interpretation of Negro spirituals, which included an arrangement of "It's Me" by the Baltimore composer, Gustav Klemm, created an atmosphere of lofty sincerity. This group concluded with Lawrence Brown's arrangement of "Joshua Fit the Battle of Jericho." William Lawrence, accompanist, proved a musician of keen sensibilities. The concert was under the local management of Katie Wilson-Greene.

BACHAUS VISITS HAVANA

"Genesis of Group Thirteen" Is Subject
of Carrillo Demonstration

HAVANA, Jan. 5.—Wilhelm Bachaus has given three splendid piano recitals for members of the Pro Arte Musical Society in the Payret Theater. His programs, interestingly arranged, comprised works by Beethoven, Brahms, Schumann, Mendelssohn, Schubert, Chopin, Liszt, Strauss, Rachmaninoff and Kreisler. This was Mr. Bachaus' second visit to Cuba.

Julian Carrillo, formerly director of the National Conservatory and founder

and ex-leader of the Symphony in Mexico, is visiting Cuba on his way to the United States and Europe. Mr. Carrillo is the inventor of a notation system and is giving demonstrations of his theory. His first conference was held in the Principal de la Comedia Theater, and was entitled "The Genesis of Sound Thirteen."

Pedro Rebolledo, member of the "Group Thirteen" of Mexico City, gave

demonstrations of quarter, eighth and sixteenth tones on the guitar, octave and harp-zither.

Assisting Mr. Carrillo also was the Chilean pianist, Armando Palacios, who played "Lotus Land" by Cyril Scott, Béla Bartók's "Allegro Barbaro," "La Cathédrale Engloutie" and "Jardin sous la pluie" by Debussy, and a Nocturne and the A Flat Ballade by Chopin.

NENA BENITEZ.

Time Turns Backward for Novel List



NEW HAVEN, CONN., Jan. 16.—A note of novelty was provided in the arrangement of a recent program in costume by the members of the St. Ambrose Club of this city, which is affiliated with the National Federation of Music Clubs. The members, in determining the program, wished something interesting and novel. Some one suggested French music—old and modern presented in costume. This was decided upon for the recital, given recently in Trinity Auditorium. Dressed in costumes of many periods—from the heavy rustling skirts,

the tight bodices, the elaborate coiffures of olden days, to the simpler, chic evening dress of today—the women members presented a program with numbers as varied as their costumes. Shown in the photograph, from left to right, are: standing—Catherine W. Blakeslee, Frances W. Stockwell, Harriet Woodruff, Marion Fowler, Mildred Pierson, Lorette Yates; seated—Kate L. Lewis, Jennie Gilbert Jerome, Marguerite Allis, Florence Morrison, Mrs. George Hutchinson. The instrument shown is a Kirchmann harpsichord, from the Morris Steinert collection at Yale.

César Thomson Announces Scholarship

ITHACA, N. Y., Jan. 16.—César Thomson, violin teacher, has announced that the examination for his master scholarship will be held Jan. 26 in his studio at the Ithaca Conservatory and Affiliated Schools. The scholarship provides for free tuition and living expenses for one term. The winner will begin study at the opening of the second term at the conservatory. Mr. Thomson, for sev-

eral years a member of the master faculty of the Ithaca Conservatory, was formerly associated with the Liege and Brussels conservatories in Belgium. Among the noted violinists who have studied under Mr. Thomson are Adolfo Betti, Paul Kochanski, Alfred Pochon and Francis MacMillen.

Iowa Children Enter Memory Contest

MASON CITY, IOWA, Jan. 16.—A music memory contest is sponsored by the music department of the Woman's Club. Pupils of grade schools under the direction of Mildred Jackson, supervisor of music in grade schools, will compete. Miss Jackson will be aided by the music department of the Woman's Club and by members of the Matinée Musicale Club.

BELLE CALDWELL.

GANZ SOLOIST WITH HIS OWN ORCHESTRA

First Appearance In This
Rôle for Two Years
Welcomed

By Herbert W. Cost

ST. LOUIS, Jan. 16.—Russian music comprised the pair of programs given by the St. Louis Symphony on Jan. 9 and 10. Frederick Fischer conducted the first half, and Rudolph Ganz appeared as soloist. The program was as follows:

Overture "Solonelle".....Glazounoff
Piano Concerto in B Flat Minor,.....Tchaikovsky
"Pathetic" Symphony.....Tchaikovsky

This was Mr. Ganz' first appearance in two years as soloist at these concerts, and it is hoped such an absence will not occur again. His playing of the Concerto was masterful. His incisiveness, the resilience and singing quality of his tone all made for a perfect whole that proved inspirational both to audience and orchestra.

At the end, the audience figuratively rose to greet Mr. Ganz. It was a spontaneous ovation, and Mr. Ganz, unable to resist the insistence, played pieces by Chopin, Liszt and himself, evoking another demonstration.

Mr. Fischer led the orchestra in truly musicianly manner in the Overture and the Concerto, Mr. Ganz taking over the baton for the symphony. This latter work was played better than has been the case in several years, the incisive rhythm of the third movement and the suavity of the second being particularly well brought out.

PROVIDENCE HAILS ARTISTS

Lenox Quartet and Frances Nash Heard
Before Chopin Club

PROVIDENCE, Jan. 16. — The Chopin Club, of more than 500 members, gave its annual guest night concert in Memorial Hall, on Jan. 8.

The artists were the four members of the Lenox String Quartet—Wolf Wolfenson, first violin; Edwin Ideler, second violin; Herbert Borodkin, viola, and Emerson Stoeber, cello, with Frances Nash, pianist. The program included the Quartet by Maurice Ravel, and the Quintet in F Minor by César Franck. The Quartet was assisted by Miss Nash at the piano in the latter work. Miss Nash played brilliantly a group of Chopin numbers, and an Intermezzo, and Rhapsody by Brahms.

The Quartet, which was heard here for the first time, made a distinctly favorable impression. The difficult program was calculated to display the players' many talents to fine advantage. The outstanding feature was the superb performance of the Quintet.

The concert was arranged through the instrumentality of Mrs. Edgar J. Lownes, president of the Club, and Emma Winslow Childs, chairman of the program committee.

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LAZAR S. SAMOILOFF



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To my best friend, Lazar Samoiloff,
With thanks for all you have given to
me and to my voice.
Julia Claussen.



For Lazar S. Samoiloff,
With deepest appreciation for the splen-
did work you have done with my voice.
Always gratefully,
Helen Stanley.



To Maestro Lazar Samoiloff,
My only teacher in America, in grate-
ful remembrance from
Bianca Saroya.

"Very tender and caressing
were the singer's tones. . . .
Singing with authority and
breadth."—*New York Times*.

"The color and timbre of
her tones shone with greater
brilliance than they have for
many moons."—*New York
Sun*.

"Her voice was like soft
warm velvet. . . . Mme.
Claussen's voice did not get
tinny in the upper register.
It kept its floaty, fluffy qual-
ity throughout."—*Morning
Telegraph*.

"Possessing a voice of lucid
clarity, powerful but never
strident, sure intonation and
vocal flexibility. Twice by
the charm of her singing she
'halted the show.'"—*Philadel-
phia Evening Bulletin*.

"Her voice was warm and
vibrant and she sang with
polished style and discrimi-
nating taste."—*Detroit Free
Press*.

"Miss Saroya's voice was
pure and brilliant as it soared
above the ensemble."—*Phila-
delphia Evening Bulletin*."

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READING CHORAL SOC. (N. Lindsay Norden, Dir.)	"Messiah"
PHILADELPHIA ORA. SOC. (Henry Gordon Thunder, Dir.)	"Messiah"
HAMILTON ELGAR CHOIR (W. H. Hewlett, Dir.)	"Sun Worshippers"
TORONTO ORATORIO SOC. (Edward H. Broome, Dir.)	"St. Paul"
PICTOU CO. N. S. FESTIVAL (Geo. M. MacDonald, Dir.)	"St. Paul"
MOUNT VERNON GLEE CLUB (Theo. Van Yorx, Dir.)	
MONTREAL CHORAL SOC. (Edward H. Blair, Dir.)	"St. Matthew"

PRESS NOTICES

HALIFAX, N. S., *Herald*, May 2, 1925

"Her voice is an absolutely thrilling soprano of pure beauty and color and her singing was art in the highest degree."

HAMILTON, Ont., *Herald*, Feb. 17, 1925

"Possesses a fresh, sympathetic voice and sang admirably."

MOUNT VERNON *Argus*, Jan. 16, 1925

"Audience appreciated the clarity and charm of her beautiful voice."

PHILADELPHIA *Ledger*, Dec. 29, 1925

"Has a fresh young voice, sings perfectly in tune and with excellent artistry."

READING *Eagle*, Dec. 18, 1925

"Miss Northrup's voice throughout the program balanced beautifully with the others."

SCHENECTADY *Gazette*, Dec. 19, 1925

"Has a voice of much sweetness and is a finished oratorio singer. Particularly beautiful was her singing of the arias. . . ."

TORONTO *Star*, Feb. 19, 1925

"Lovely voice of golden quality; sang beautifully."

NEWARK *News*, Oct. 31, 1925

"Her voice is bright in quality, of wide range, and is clear, flexible and fluent."

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EDUCATION THROUGH VOCAL WORK URGED

Cultural Value of Song Is Emphasized by Har- riet C. Bryant

POTSDAM, N. Y., Jan. 16.—Education of human beings through cultivation of their vocal powers is a possibility, according to Harriet Crane Bryant. Following her graduation from a normal college and music school and studying voice each winter in New York, Mrs. Bryant located in Chicago, where she was actively engaged in church work and concert work, as well as private teaching, during which time she also kept up her own study.

After the death of her husband, Mrs. Bryant returned to New York, where she resumed her study and professional work. Later she went to Potsdam, N. Y., to assist her sister at her private normal school.

She, however, continued to spend a part of each winter in New York, for the purpose of studying and hearing opera. In her work with her sister, Mrs. Bryant became head of the vocal department of the Crane Normal Institute of Music, which position she has occupied ever since.

Mrs. Bryant has trained many successful pupils, who are engaged in concert work all over the country, and a large number of these have become supervisors of music in schools.

"Before a child can talk, the quality of every vocal sound he makes expresses a distinct emotion," says Mrs. Bryant. "The human vocal instrument is therefore proved, in the normal person, to be the most perfect of mechanisms. The voice at this age is much more lusty and vigorous, far more sweet and touching than it is, as a rule, found in maturity."

"Education, to the seriously interested, means development of the whole nature of man. Voice, in constant use, is thoroughly neglected in the scheme of general educational continuity. The

causes which led, in the case of the infant, to changes of quality, strength and pitch of tone adequate for automatic expression must still be in the possession of the individual and should be of far more sufficiency in maturity; but, instead, we find vocal culture, at this age, a subject of such intricate mystery that pupils are willing to pay as high as \$40 an hour to regain the powers which he possessed in his childhood.

In any branch of education there are two phases distinct from each other. First: The physical and psychical development of the individual in reference to the particular activities within himself relating to the study in hand; second: the adjustment of the individual in this connection to social environment and the ideals and practices of his fellows.

"While the mechanisms and action of the voice-producers are most intricate and, like all reflex bodily functions possible of scientific explanation, but not of reproduction, yet this involuntary response heard in the voice of the normal child relies upon the simple volitional acts of every-day life. With proper attention to these simple causes; and with proper exercise for development of muscles which control these causes, we would all arrive at maturity ready, if our tastes so dictated, to take up the second phase of the education of the voice:—the art of singing and speaking the great musical and poetical literature of the world with adequate interpretation and expression."

"Education of the nature of man through cultivation of his vocal powers would result in rich results in refinement and discipline. Vocal cultural education misses, at present, the contact between causes and results; wonders and intricacies of anatomical parts and action of same in the vocal apparatus is of no assistance to the singer. Certain facts concerning bodily control, proved by his own innate knowledge must be brought to bear upon the necessities of tone development. Education is from within, depending entirely upon the mental development of the student."

LUCCHESI RETURNS TO NATIVE CITY IN OPERA

San Carlo Forces Heard in San Antonio Performances of "Tales of Hoffmann," "Traviata" and "Carmen"

SAN ANTONIO, TEX., Jan. 16.—Josephine Lucchese, coloratura soprano, and native San Antonian, created a furore when she appeared in the rôles of *Violetta*, in "La Traviata," and *Olympia* and *Antonia* in "The Tales of Hoffmann," with the San Carlo Opera Company, Jan. 8 and 9, in Beethoven Hall.

Mme. Lucchese had been previously heard in recital, and as *Gilda* in "Rigoletto," but the full fruition of her manifold gifts, shown in the recent performance, brought her the unanimous admiration of her home city. The entire performance was the most finished of the many appearances here of this opera company.

In the cast of "La Traviata," with Miss Lucchese, were: Philine Falco, as *Flora* and *Annina*; Franco Tafuro as *Alfredo*, and Francesco Curci as *Gastone*. Emilio Ghirardini was *Germont*; Luigi de Cesare, *Duophol*, and Natale Cervi, *Doctor Grenvil*.

The cast for "The Tales of Hoffmann" included, besides Miss Lucchese, Ludovico Tomarchio, as *Hoffmann*; Bianca Saroya, *Giulietta*; Bernice Schalker, *Niclaus*; Natale Cervi, *Spalanzani* and *Crespel*; Mr. de Cesare, *Luther* and *Schlemil*; Alice Homer, *Nathaniel*; Mario Valle, *Coppelius* and *Doppelganger*; Pietro De Biasi, *Miracle*; and Mr. Curci as *Cochennille* and *Franz*.

"Carmen" was sung with the following cast: Rea Toniola, *Carmen*; Manuel Salazar, *Don José*; Mr. Valle, *Escamillo*; Mr. Curci, *Morales* and *Dancairo*; Mr. Cervi, *Remendado*; Mr. De Biasi, *Zuniga*; Olga Kargau, *Micaela*; Frances Morosini, *Frasquita*, and Miss Schalker, *Mercedes*. Carlo Peroni as conductor, was particularly commended for his excellent work. Large audiences were in attendance. GENEVIEVE M. TUCKER.

Madrigal Club to Appear with Detroit Symphony

DETROIT, Jan. 16.—For the Sunday concert, on Jan. 24, of the Detroit Symphony, Victor Kolar has invited the Madrigal Club, Charles Frederic Morse, director, to assist in the program. Lois

Johnston will be the soprano soloist. The Madrigal Club will sing two songs by Daniels, a composition for two choruses for women's voices and soprano with accompaniment of flute, harp and strings. Miss Johnston's solo numbers will be "Depuis le Jour" from "Louise" and "Song of India" from "Sadko." Orchestral numbers are to be Haydn's Theme and Variations, from Quartet No. 77 in G, played for the first time at these concerts; Saint-Saëns' incidental music to "Henry VIII"; Wagner's "Emperor" March and dances from "Prince Igor."

EICHHEIM QUARTET HEARD

Los Angeles Organizations Provide Programs of Interest

LOS ANGELES, Jan. 16.—Two movements from a String Quartet by Henry Eichheim formed the novelty of the Philharmonic Quartet program. His is vital and well written music, rhythmically interesting. It is eclectic music, and Eichheim leans toward the French School. The Philharmonic Quartet, Sylvain Noack, Edmund Foerstel, Emile Ferir and Ilya Bronson, opened the concert with the Borodin Quartet, No. 2. Locally new also was the Beethoven Serenade in D, Op. 8, played by Messrs. Noack, Ferir and Bronson.

Beethoven's Fifth Symphony, the "Tarantella" by Nicode and "The Bat" Overture by Johann Strauss, brilliantly played, were the offerings at the Jan. 10 afternoon popular concert of the Philharmonic Orchestra, under Walter Henry Rothwell.

Vera Reynolds, San Diego mezzo soprano, sang Elgar's "Haven" and "Where Corals Lie," also "Knowst Thou the Land?" from "Mignon" at this concert. She was cordially received.

BRUNO DAVID USSHER.

St. Paul Municipal Organist Presents Movement from His Symphony

ST. PAUL, MINN., Jan. 16.—Hugo Goodwin, municipal organist, played one of his own works on a Sunday program in the Auditorium, the Scherzo constituting the third movement of his orchestral Symphony in G Minor. Other numbers were chosen from organ literature and arrangements or transcriptions of works by Rossini, Bonnet, Beethoven, Rameau, Liszt, Debussy, Bossi and Grieg. FLORENCE L. C. BRIGGS.



As the Cherniavskys looked in 1916—the Year of their First American Tour

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"Complete masters of the instruments with which they produce such beautiful music, the Cherniavsky Trio won the unanimous and delighted approbation of a large audience. The genuine and thoroughly aroused enthusiasm of those in the audience found expression in a practically unprecedented number of encores. Through their program they and the Montgomery Concert Course scored another triumph."—*Montgomery (Ala.) Advertiser*, Dec. 15, 1925.



JAN

"FORCED TO GIVE 8 ENCORES"

"The Trio was forced to give eight encores. Their concert here will probably be classed as the greatest musical event of the year in this city."—*Meadville (Pa.) Tribune-Republican*, Dec. 5, 1925.

"HELD AUDIENCE SPELLBOUND"

"For more than two solid hours the Cherniavsky Trio held its audience spellbound. The applause accorded these three brothers took on the form of an ovation."—*Erie (Pa.) Dispatch-Herald*, Dec. 4, 1925.

"SWEPT ALL BEFORE IT"

"An unexaggerated and refreshingly direct performance. Three brothers, Leo, Jan and Mischel Cherniavsky, joined in an ensemble group of rare skill and charm, brought this music to their audience in a guise so impelling, so vital, as to sweep all before it. The far-flung lyricism, the inspired developments, the mounting climax,—these spread themselves on the pattern of the music. By their unassuming straightforwardness, by a dignity mantled with restraint, by a smooth fusion of the instrumental tone and timbre—by these tokens success graced their efforts. Not only their performance but their program indicated artistic independence. Sincerity, like virtue, is its own reward. Ample was the return to the members of the Cherniavsky Trio. Through it all emerged the glory of accomplishment . . ."—*Boston Evening Transcript*, Dec. 9, 1925.

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LEO



MISCHEL

Ithaca to Resound with Bow-Melody When Veteran Fiddlers Hold Contest

ITHACA, N. Y., Jan. 16.—The recent contest among rural fiddlers of New England has created considerable interest among amateur performers in the Middle-Atlantic States. In response to inquiries, W. Grant Egbert, founder and musical director of the Ithaca Conservatory, has invited violinists from Pennsylvania, New Jersey, New York and Ohio to participate in an "old fiddler's" contest during Music Week in Ithaca, in the early part of May. Some 200 contestants have already accepted the invitation. A committee of judges has been selected, and prizes are now being arranged.

Mr. Egbert believes that the contest will develop unusual musical interest.

"Most of the writers are between sixty and eighty years old," Mr. Egbert says, "and many of them have been playing homespun tunes since they were eight and ten years old. Some claim that a contest among old fiddlers would disclose a native American music more beautiful and representative than the Negro spirituals and Indian songs now enjoying a vogue.

"One writer, who calls himself a backwoodsman in one of the old villages of squinting windows in up-state New York, claims that he's been playing a tune for sixty years that was written 200 years ago by an old farmer who got some of his music from Cayuga Indians. Still another writer in Sullivan county says that much of the present jazz music is but a syncopated version of farmer's tunes which 'smart young men from Broadway' assimilated while vacationing in Sullivan county.

"One of the most interesting letters is from Thomas Bergen, aged eighty-eight, of Williamsport, Pa., who claims he started playing the fiddle eighty years ago after hearing Ole Bull play at Oleana, the spot in Pennsylvania where Ole Bull planned his fantastic castle for Swedish musicians. Mr. Bergen says he never had a lesson except in hearing Bull play. After hearing the Swedish master, he went out and built himself a violin from the wood in the

cock of an old Revolutionary War rifle and strings from a wild cat he had trapped. Mr. Bergen promises to bring the violin to the contest."

A novel feature of the old fiddlers' contest will be the meeting of these with members of the younger generation, who during the first week in May come to Ithaca to participate in high school band, orchestra, glee club and dramatic contests.

Mr. Egbert's interest in old fiddlers arises out of his thirty-four years' work with the Conservatory and the fact that he possesses one of the finest bow collections in the country. Another musician interested in the contest is one of the outstanding classicists of the age—César Thomson, noted Belgian violinist and faculty member of the Conservatory, who will be here when the contest takes place.

PHILADELPHIA LEAGUE IS ACTIVE IN MUSIC'S CAUSE

Philanthropic Programs Part of Work
Done for Advancement of Art
and Public Benefit

PHILADELPHIA, Jan. 16.—Another excellent concert has been given free of charge in the Foyer of the Academy of the Fine Arts, under the auspices of the Philadelphia Music League, of which Mrs. Frederick Abbott is the director.

Jeno de Donath, Hungarian violinist, was the principal soloist. Reinhold Schmidt, young Philadelphia baritone, and Ruby Russell, pianist, were his associates. Mary Miller Mount, a very fine accompanist, was at the piano for most of the program.

The Philadelphia Music League is doing notable work in the communal popularization of music in this city, handling the annual Music Week, the free Sunday afternoon concerts, music for hospitals and institutions, and the community Christmas carolling. The preliminaries of the carols sung in Independence Square Christmas eve under

the direction of Leopold Stokowski were arranged for by the Music League. During recent months the League has sponsored 275 philanthropic programs.

The Art Alliance began its series of Saturday afternoon programs in the Rittenhouse Square clubhouse. A feature of these events is the introduction of talented young singers and players under the auspices of the Registration Bureau. To be listed, it is necessary for a registrant to receive the indorsement of a jury of musicians of standing. Two young artists recently introduced were Marry

Ditzler, a blind pianist, and Christine Underdorfer, contralto, together with Mrs. Carson, accompanist.

In the Academy Foyer, Lucie Stern, thirteen-year-old player, made her debut. She showed excellent knowledge of traditions, substantial technic and a surprising intelligence for one so young. She played the Liszt B Minor Sonata, the Bach-Liszt Fantasie and Fugue in G Minor; Chopin and Rachmaninoff numbers, and one by Hofmann, under the pen name of Dvorsky.

W. R. MURPHY.

Pianists Prominent Among Negro Musicians

LOOKING over the roster of able pianists of today, it has been noted that six of them are Negroes. They are Augustus Lawson, Hazel Harrison, Tourgee Debose, Carl Diton, Sonoma Talley and Lyndon Caldwell.

Augustus Lawson of Hartford, Conn., has appeared successfully throughout the country. His playing is marked with a fine sense of delicacy and tonal expression. He is a graduate of the Conservatory at Fisk University.

Hazel Harrison of Chicago has done meritorious work. She is a delightful artist, and her concert work has carried her throughout the country. She recently sailed for Munich, where she will spend a year in further study. Miss Harrison received most of her musical education in Chicago.

Tourgee Debose, who is the head of the music department of Taladega College, is a graduate of the Oberlin Conservatory, where he specialized in the piano. As a concert artist he has been widely heard.

Carl Diton of Philadelphia was the first Negro pianist to make a transcontinental tour. Mr. Diton is a pianist of marked ability and gifts. He was educated at the University of Pennsylvania.

Sonoma Talley of New York is the youngest artist thus far named. She was the first Negro student to graduate from the piano artist course at the Institute of Musical Art, winning the second prize of \$500. She began her musical education at Fisk University, of which she is a graduate. Miss Talley is a member of

the faculty of the Martin-Smith School of Music.

Lyndon Caldwell of Brooklyn is a graduate of Syracuse University. He has played at that university since his graduation. All of these artists I have heard play a number of times, and have had a fine opportunity to compare them with other pianists. They give every evidence of being unusually well equipped for their chosen profession. They have won their place as the result of hard and earnest work, and with a devotion to their art that is sacred. They have not been content with mere success measured from a material standpoint, but with true courage they are continually adding to their gifts by additional study. There are other Negro pianists who are fast forging to the front.

CLEVELAND G. ALLEN.

"Fay Yen Fah" Premiere Preceded by Lecture

SAN FRANCISCO, Jan. 16.—Prior to its premiere, Ethel Graham Lynde, with Elizabeth Alexander at the piano, gave an artistic presentation of the story and principal music of "Fay Yen Fah" in the ballroom of the Fairmount Hotel. Guests of honor at a reception which followed the program included Mr. Redding, Mr. Crocker, Mr. Merola and the visiting opera stars. Earlier in the week Mrs. Lynde and Miss Alexander appeared in the same rôles of expositors at the Opera Tea, with Rudy Seiger and the Fairmount Hotel Orchestra as assistants. Both these events were arranged by Alice Seckels.

A Singer of Significance!

New York Critics Unanimous in Their Praise

SEASON 1923-24: "HAS A VOICE OF GREAT, NATURAL BEAUTY."—*New York World*.

SEASON 1924-25: "HE IS AN ARTIST WHO KNOWS HOW TO USE HIS VOICE."—*New York Herald*.

SEASON 1925-26: "HIS VOICE WAS BEAUTIFUL AND POWERS OF MODULATION REMARKABLE."—*New York Times*.

MARCEL SALZINGER

BARITONE

A SERIES OF SUCCESSES IN THREE ANNUAL NEW YORK RECITALS

Season 1923-24

Too seldom have local music patrons an opportunity to hear so gifted and polished a singer. His voice met all the requirements of a diverse and difficult program.—*New York American*.

He sang naturally and with admirable breath control. All of his offerings were thoroughly imbued with musical feeling.—*New York Evening Telegram*.

The singer displayed a voice of resonant quality and power, expressively controlled.—*New York Times*.

Mr. Salzinger has a voice of great natural beauty, and a decided gift for interpreting songs.—*New York World*.

Season 1924-25

Mr. Salzinger is an artist who knows how to use his voice. He sang naturally and with admirable breath control. All of his offerings were thoroughly imbued with musical feeling, and he displayed a range of dynamics and pianissimo worthy of high praise.—*New York Herald*.

... gave unstinted display of his generally good power as a singer ... showed much skill in the treatment of sustained phrases and his diction was a source of pleasure. His fine voice and good legato were features in Schumann's Mondnacht.—*New York Sun*.

... sang with ample reserve of resonant tone, and whose regard for style was early shown in Schumann's Moonlight and a pair by Loewe.—*New York Times*.

... showed a voice of ample power and a generally smooth and very agreeable tone. There was distinct style and taste in his singing, marked by skill in phrasing and expression.—*New York Herald Tribune*.

Season 1925-26

It was a pleasure to listen to a singer who knew his business as thoroughly as Mr. Salzinger did. His fine, well trained baritone was placed at the service of knowledge, intelligence and emotion. Thus in the Italian songs he sang with the flowing ease, the liquid production of an Italian, infusing his phrases with Southern warmth, and in the aria from Don Carlos pouring them out with telling dramatic fire. He treated the Brahms and Franz Lieder with restraint, infusing them with an inner glow of romantic idealism. It was this power of changing his style according to the nationality or temperament of his composer that made Mr. Salzinger's recital so interesting ... his voice was beautiful and his powers of modulation remarkable. ... —*New York Times*.

It was good to hear last night in Aeolian Hall a baritone without posing and straining, interpret the words as well as the tunes of a recital program. ... With his voice he painted word pictures that were more than mere musical interpretations ... gave a recital of exceptional merit.—*New York World*.



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The Recital Platform: Off Again! On Again! With Rider-Kelsey



SOME years ago an American girl got a three-year contract to sing leading rôles at Covent Garden. She was already well known as a recital artist in her native land, and had sung with all the prominent orchestras and choral societies in this country.

The day before she made her début she went to the manager and said she wanted to be released from her contract. Opera did not interest her. Even after an emphatic success, she could not be persuaded to change her mind. She came back to America, and for some seasons held her place at the top of her profession. Then she disappeared from the concert stage, although she retained her position as soloist in a prominent New York church, and made a name for herself as a teacher. For five years the concert stage, as far as New York was concerned, knew her no more.

The singer was Corinne Rider-Kelsey. Last fall she was announced for a recital in Aeolian Hall. People wondered why she was returning to the concert stage, just as they had wondered why she left it; and there was naturally much interest as to how she would sing. A song or two dispelled any doubt there may have been. The voice was not only as good as it had been, it was better, and there was a new side to Mme. Rider-Kelsey's art. Something that had been lacking before was now very obviously there.

"I was naturally bombarded with questions," said Mme. Rider-Kelsey, "as to why I stopped singing, and, of course, the knowing ones shook their heads and said 'There can be only one reason why anyone would terminate a career like hers. She's lost her voice!'"

"But I hadn't anything of the kind. There were a number of things that contributed to my temporary withdrawal, but nothing had happened to my voice. My reasons were purely psychic ones."

Must Believe in Self

"To be a successful public performer of any kind, one's ego must be paramount. I don't mean that you must think yourself the One and Only, but you must have an absolute belief in yourself and your ability to do the thing, or you cannot convince an audience. Now, my ego had been at a low ebb. I was exceedingly tired of traveling, of living in a trunk and having no real home. I am an exceedingly domestic person and I like all the homey things—cooking, dusting, sitting by the fireside with a book, having my friends around me. Often, as I sat at the piano, I had visions of myself leading the life of a private citizen, doing all the things that I liked to do, playing tennis in summer and skating in winter and rolling out a batch of doughnuts for lunch. But did I have time to do these things? I did not! When my friends were skating, I was singing scales; and just as sure as I decided to have biscuits for lunch, I'd have to rush downtown to my manager's office on a hurry call, and my lunch

would be eaten in a restaurant. Now, I ask you, is that any life for a home-loving, domestic woman?"

"Another thing, people had been asking me to teach them, and I thought that with a few pupils and a few concerts, I could live my home life and my professional life as well, combining the two. That was my mistake, and in a little while my teaching and my domesticity had absorbed all my time and I found I had just dropped out."

"In some ways it was a mistake, and in others, not. Now that I have definitely proved that I can not only sing as well as I did, but better, there is no reason for me to regret that I stopped. I think that always in life we have to stop from time to time and sort out values, and while I was teaching I had time to do this, not only psychically, but technically, as regards my own singing."

Self-Analysis Necessary

"Self-analysis is good for everybody, and one of the troubles of modern life, I think, is that it leaves us little or no time for just this thing. I came to the conclusion that I had, throughout my career, thought altogether too much about the technical side of singing and that I had somehow got tangled up in life itself. I don't believe I should ever have realized this if I had gone right along singing."

"You get out of life, after all, just what you put into it and it is the pursuit of happiness that makes the world go 'round. All that, I had to realize for myself and to work out for myself just how I was to readjust."

"My career was not like that of most singers. I began in a flurry, and before I knew where I was I was singing along with artists who had been established in the public eye when I was about beginning to sing at all. I came to New York intending to study for three months and then go back to my home in Toledo. I sang for an agent really to find out what he thought of my work, and he at once insisted upon my trying for a church position in Brooklyn, for which already ninety other sopranos had tried. Again, to see how I measured up to the New York standard, I went, and the organist engaged me at once. I told him I couldn't possibly stay—that I had a position in Toledo and numerous obligations which would make it impossible. Nevertheless, I stayed!"

"The same thing was true with my concert work. I sang for Henry Wolfsohn and immediately he poked me into all sorts of engagements for which I was not ready. I had no repertoire, no experience, and I knew no foreign languages. Nevertheless, in a few months' time I was singing oratorios, concerts with orchestra, festivals and goodness knows what not! Once started, I had to go on. It was just like a snow ball rolling down-hill."

Début as "Micaela"

"Even my engagement at Covent Garden came to me without my seeking it. I learned three or four rôles and made my début as *Micaela* with Maria Gay as *Carmen*. The day before my début I went to Higgins, the director and told him I wanted to be released from my contract. Mind, this was before I had

sung, not after. He wanted to know what the trouble was, whether there had been any unpleasant occurrence, any lack of courtesy. I told him no, but that I just did not feel that I should ever be interested in opera. The artificiality of it amused me, and my sense of humor having been struck I could not take it seriously at all."

"I got through my début without a qualm and was not one bit nervous, and even my success did not make me change my mind. Several days later I met Percy Pitt, the conductor, in the Paris Opéra, and he asked me where I was going. 'Back to America!' I replied. 'I've had by first taste of opera and my last!' 'You're unique!' he said. 'It's the first case I've come across in a long experience!' You see, I had recently sung with the Boston Symphony, the New York Philharmonic, the Pittsburgh Symphony; I had engagements for all the big festivals and recital appearances booked in all the important musical centres. It did not seem as though opera could give me anything better."

"I regret now that I did not go on, not because of opera itself, but because the general public is more interested in recital singers who are also opera singers, and an operatic career is now more of a factor than it was then."

"When I decided to try my luck again on the recital platform, there was naturally the question of a manager. When I sang for my manager he told me afterwards that he was determined not to take me. I was able to convince him, however, that instead of having lost my voice, I could sing better than I did before, so here I am back again."

"As a matter of fact, I don't suppose I could have stayed in retirement. I am not a fatalist, but I believe that things happened for the best for me. Those years were necessary for my development. You cannot do everything in life, and you must concentrate on the means of expression which has been given you. Emotion, or better say the realization of emotion and what it means, comes only with years. Only Time and Life can give it. All the rest



of it, the technical side, you must forget. In other words, having learned to sing, you must not forget to sing."

"But mere singing isn't everything. You've got to acquire the seeing eye so that you can behold the bigness of things apparently small, for as long as you see only littleness, you will be able to give only littlenesses."

JOHN ALAN HAUGHTON.

Irene Jacobi and Joseph Fuchs to Give Sonata Recital

Irene Jacobi and Joseph Fuchs will give a recital in Steinway Hall, Thursday evening, Feb. 28. On their program will be Handel's Fifth Sonata for violin and piano; Ernest Bloch's First Sonata and the "Rondeau Brillante," by Schubert.

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MARJORIE MEYER

Soprano

Impresses Deeply Boston Reviewers



"Clearly, fluently, even thrillingly she set forth lovely, flute-like high notes. Flexible melodic outline, ample tonal resource, sparkling notes in the brilliant upper register of a soprano range filled with Debussyan phrases." — *Boston Transcript*, January 8th, 1926.

* * *

"She sings sensitively, with a feeling for nuance and musical style. She has a light soprano voice of pleasing quality, a voice that is loveliest in its upper registers." — *Boston Herald*, January 8th, 1926.

* * *

"Miss Meyer's voice is of ample volume and she sings with dramatic effectiveness." — *Boston Globe*, January 8th, 1926.

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WEEKLY SURVEY OF EUROPE'S MUSIC



Holidays Behind, London Reverts to Seasonal Routine



Sketch from the Graphic
Sir Landon Ronald, Conductor of the New
London Series of Sunday Afternoon Or-
chestral Concerts

LONDON, Jan. 4.—After the custom-
ary fortnight's interval at Christ-
mas time, the concert season is once
more getting back into its routine stride.

On Saturday afternoon the Royal
Choral Society gave a performance of
"Messiah" in the Royal Albert Hall and
at the same time the English Singers
made their first appearance since their
American tour at the Chappell Ballad
Concert in Queen's Hall. On Thursday
there was an interesting production of
"The Magic Flute" at the "Old Vic,"
while the All England Festival of Folk-
song and Dance in the Great Hall of
the Imperial Institute drew large audi-
ences on Friday evening and Saturday
afternoon.

And yesterday a new series of Sunday
afternoon orchestral concerts, given by
Sir Landon Ronald and the Royal Albert
Hall Orchestra, arranged by the Na-
tional Sunday League, drew an audience
which filled every seat in the Palladium
Theater.

"The Magic Flute," usually presented
as a magnificently spectacular affair,
was reduced at the "Old Vic" to a
severe simplicity well suited to it.
Pamina, *Papageno*, and *Sarastro* were
sung by three of the principal artists
of the company, Winifred Kennard,
Sumner Austin, and Joseph Farrington.
For the *Queen of the Night* there was
Joan de Ferrars. Mr. Corri conducted.

Folk Music Festival

The Festival of Folk-song and Dance
was such a success that it may become
an annual event in the work of a society
founded by the late Cecil Sharp for the
restoration of traditional English songs
and dances. Teams of dancers from all
parts of England took part, while great
interest centered about the appearance
of William Kimber of Headington, near
Oxford, who may be regarded as the
inspiration of English folk-dancing.

Mr. Kimber, who is between sixty and
seventy years of age, is the leader of the
old Morris Dance Team, which used to
dance every Christmas in the village
of Headington. Cecil Sharp saw the
team in 1899, and was so impressed by
the rustic beauty and sincerity of the
performance that he determined it
should not be allowed to go out of exist-
ence. He set about gathering a mass
of information concerning the tradi-
tional songs and dances, and eventually
in 1911, founded the English Folk-dance
Society.

Sunday Orchestral Series

The Sunday concert was a welcome
event, since it has been impossible to
hear an orchestra on Sunday after-
noons in London, and this series, which
will continue through January and part
of February, supplies a real need. The
programs are framed on popular lines,

Strauss "Rosenkavalier" Film Released in Dresden

DRESDEN, Jan. 11.—The film
version of Richard Strauss' opera, "Der Rosenkavalier," was
produced at the Dresden Opera
yesterday with Strauss himself
conducting. Michael Bohnen,
bass, played the rôle he has sung
so often, that of *Baron Ochs von
Lerchenau*. Jacques Catelain ap-
peared in the title rôle, and Felice
Berger acted the part of *Sophie*.
Great preparations had been made
and many prominent guests from
all parts of Germany and Austria
were invited. The performance
suffered from technical handicaps
and the film had to be stopped at
times to permit the music to catch
up with it. Notwithstanding its
flaws, a great popular success is
predicted for the picture. It will
soon be shown at the new Capitol
Theater, Berlin, and it is said to
be already booked for London and
New York.

but every one except the first offers a
symphony or a concerto, or both. The
initial program consisted of selections
from Wagner. The Overture to "Die
Meistersinger" began it, and was fol-
lowed by an excellent performance of
the "Siegfried Idyll," "Lohengrin,"
"Tristan and Isolde," "Rheingold,"
"Parsifal" and "Tannhäuser" were all
represented with preludes, entr'actes, or
overture. Sir Landon and his men were
warmly received, and deserved the ap-

plause they got. May Busby sang
Elisabeth's "Greeting to the Hall of
Song," and *Elsa's* "Dream."

B. N. O. C. Holds Meeting

The ordinary general meeting of the
British National Opera Company was
held at the Royal Society of Arts on
Thursday. In moving the adoption of
the report and accounts, the chairman
remarked "The best that can be said is
that our loss is considerably less than
half of last year's." The most unsatis-
factory feature was the depressingly
small number of weeks during which the
company was able to appear.

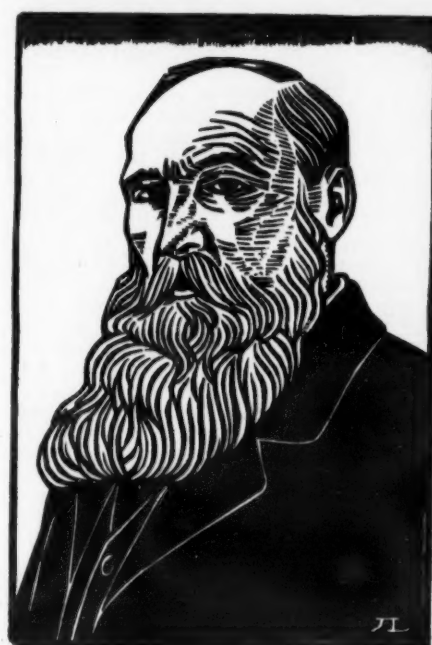
The tour had been confined to the
great cities of the Midland and the
North. The company had been able to
face the autumn tour with equanimity,
because of the guarantee furnished by
the Carnegie United Kingdom Trust.
That guarantee was limited to £6000 for
the period of the tour, and to the losses
involved in producing certain operas
approved by them, which the company
might not have given otherwise. The
policy of giving these pieces often
enough to familiarize the public with
them was working admirably and had
enabled "Othello," and to some extent
"Hugh the Drover," to be brought into
the regular repertoire.

It was hoped that the guarantee would
be renewed when the company visited the
Scottish cities, but the Carnegie Trustees
came to a contrary decision.

One of the remedies for the present
state of affairs, it was suggested, was
the New National Opera Trust.

The report was adopted, and the re-
tiring directors, Sir Charles Sykes,
Percy Pitt, and Walter Hyde, were re-
elected.

First Performance of "Saint-Odile" at Strasbourg Praised



"La Remue Muscals"
Guy Ropartz, Composer and Conductor and
Present Director of the Strasbourg Muni-
cipal Orchestra

STRASBOURG, Jan. 5.—The out-
standing operatic events of the
season have been the première here of
"Saint-Odile" and a revival of Spon-
tini's "La Vestale."

The former is a lyric drama in three
acts, poem by Georges Lignereux and
music by Marcel Bertrand, retelling the
old legend of the patron Saint of Alsace.
The principal singers were Mmes. Man-
cini and Mattei and Messrs. Carrère,
Peter and Grommen. A very striking
mise en scène was the work of Henri
Villefranck, who performed the same
service for "La Vestale." Both operas
were warmly received.

Concerts continue here in abundance,
somewhat to the detriment of the at-
tendance at the symphonic concerts of
the Municipal Orchestra. The latter,
under the direction of Guy Ropartz,
have been giving programs of consider-
able interest. Among the works novel
to the city which he has presented this
season are the "English Suite" of Ra-
baud, de Falla's "Night in the Gardens
of Spain," the "Prières" of Caplet,
"Évocations" of Roussel, and the "Chants
d'Auvergne" of Canteloube.

Worthy of mention, too, was the re-
cent performance of Honegger's "Le
Roi David," sung by the chorus of Saint-
Guillaume, directed by Fritz Munch,
with the assistance of the Municipal Or-
chestra. The leading soloists were
Demarguette MacArden and M. Copeau.

Opera Singer to Go on Speaking Stage

BERLIN, Jan. 10.—Marie Gutheil-
Schoder, a well-known opera singer, has
announced her intention of going on the
speaking stage. She plans to make her
first appearance in the German People's
Theater in Vienna in Oscar Wilde's
"A Woman of No Importance."

Another Opera Written on Büchner's "Wozzeck"

BERLIN, Jan. 8.—"Wozzeck" is the
talk of the hour. Scarcely had Alban
Berg's opera on Georg Büchner's dra-
matic fragment had its première at the
Staatsoper here than word came from
the Bremen opera that another music-
drama on the same libretto written by
Manfred Gurlitt was soon to have its
first performance in that city.

Weimar to Hold Siegfried Wagner Festival

WEIMAR, Jan. 15.—Next summer, from
July 22-31 the Weimar National Thea-
ter will hold a Siegfried Wagner Festi-
val, under the direction of the com-
poser.

New Italian Law Taxes Works Fallen Into "Public Domain"; Revenue to Be for Music

AMONG the new laws passed by the
Italian Parliament is one which
controls the copyright on musical works
writes Alfredo Casella in the *Christian
Science Monitor*. Certain of its features
are of interest to Italians only and it
would be useless to detail them here.
But this law contains one provision
which I think is new not only to Italy
but also to other countries. It is con-
cerned with the establishment of royal-
ties from works which have fallen into
the "public domain" for the profit of the
State directly and of national art in-
directly.

While previous Italian governments
since 1870 have given proof of deplora-
ble indifference toward musical art, the
present régime has hastened to the aid
of this form of intellectuality, which has
for centuries constituted one of the chief
glories of the nation. But conditions of
late years were so difficult that it was
impossible for the new government—
entirely absorbed by the effort toward
reconstruction of the budget—to divert
from the finances, which it must at all
cost place in equilibrium, even the small-
est appropriation for art. The obtain-
ing, by fresh means, of new revenues
capable of being devoted exclusively to
art, has therefore been one of the most
interesting concerns of the ministers of
finance and public instruction in Italy.

Special Tax Levied

A few years ago a law was passed,
little known outside the country, which
might serve as a useful model for other
nations. This law established that in
all Italian provinces with a population
exceeding 200,000, which possess a musi-
cal theater of importance, a tax may be
levied on the tickets of the other thea-
ters and cinemas of the same province
to the profit of this musical theater.
This tax is ten per cent, and two
per cent of this sum is devoted by the
State directly to the benefit of the musi-
cal theater.

This law has up to the present been
applied only to the province of Milan.
But it is because of this law that the
Scala Theater has attained today a pros-
perity without precedent. It is enough,
indeed, to consider that while all the
other Italian musical theaters struggle
against enormous difficulties, the Scala
gathers in yearly, through the happy
effects of this law, about 1,000,000 to

1,500,000 lire, thanks to which financial
troubles are unknown to it.

Milan—Why Not Rome?

It is now a question of applying the
same law to the province of Rome to the
profit of a national musical theater
which the government would like to
found there, and of which the need
makes itself more felt each day. Un-
doubtedly, the resources of the Roman
province are not comparable to those of
the rich and over-populated Lombardy.
Nevertheless, it is certain that this new
application of the law of which we speak
may have the most desirable effect on
national art in permitting Rome to have
at last the musical theater of which she
has urgent need.

To return to the new copyright law,
it provides that works fallen into the
"public domain" shall pay two per cent
of gross receipts to the State. And the
revenue from this tax will be devoted
exclusively by the finance department
to the encouragement of musical enter-
prises, whether theatrical, orchestral or
chamber, of national value.

Augusteo May Benefit

Thus it is already being considered
whether 400,000 to 500,000 lire of these
new fiscal profits (the new tax may
bring in from 3,000,000 to 4,000,000 a
year to commence with) should be
donated in favor of the Augusteo of
Rome. This great institution is already
strongly supported by the government
and the province of Rome. But this
supplementary sum would permit the
Academy of St. Cecilia to found a per-
manent choir. And the number of con-
certs could be increased, and perhaps
even extended to include the summer,
which would at least permit of the en-
gagement of an orchestral company for
the entire year.

This new law gives cause for re-
joicing, because, wisely applied, it can
be invaluable to Italian musical art.
True, I remain convinced that private
enterprise is preferable in artistic mat-
ters to the interference of the State.
But we must not forget that while in
America the captains of finance have for
a long time fully understood their rôle,
which is to continue in modern life the
noble, generous and disinterested work
of the princes of the Renaissance in
favor of art and artists, this duty has
not yet been understood in Europe.

New York's Week of Concerts and Recitals

[Continued from page 9]

voices better than the average, that blend beautifully, well deserving of the "symphonic" part of their name. In their first group were Gluck's "Tantum Ergo," Gretchaninoff's Gloria Patri, Luzzi's "Ave Maria," Kastalsky's "La Douce Lumière" (designated as new-style Russian choral music, but bearing withal a decided sameness to several other numbers, all, no doubt, as thoroughly Russian). There was Stokine's "Prayer of St. Simeon," Bortniansky's Psalm and Lvovsky's "Lord, Have Mercy," whose vividly contrasting diminuendos and crescendos, wonderfully negotiated, earned a repeat. For the second group there was the Pilgrims' Chorus, hummed throughout, and the church scene from Rimsky-Korsakoff's "Christmas Eve," Ippolitoff-Ivanoff's "Peasant Fête" and a solo by Dmitri Creona, tenor, from Rimsky-Korsakoff's "Sadko." Other solo parts were effectively sung by Ludmila Feodorova, Mme. A. Schlikevitch and Ivan Steschenko. The last group, most enthusiastically received, was devoted largely to folk-song arrangements by Mr. Kibalechich. There was to the program a certain melancholy monotony from which no serious Russian music can seem to shake free. But there were, too, exceedingly lovely harmonic effects that brought moments of great beauty. K. S. P.

Lyric Club Concert

The Lyric Club of New York City, Arthur Leonard, conductor, gave its first concert of the season in the Waldorf-Astoria on the evening of Jan. 12, with Salvatore de Stefano, harpist, and Elsie Thiede, soprano, as soloists, the latter replacing Olive Marshall, who was indisposed.

The Lyric Club is one of the most interesting organizations of its kind now functioning in Manhattan. Its membership being small and carefully chosen, the tone-quality is far above the average. Mr. Leonard conducts his organization from the piano while playing the accompaniments.

An Old French Noël was the opening number, nicely sung and with reverential spirit. Following this, Miss Thiede was heard in a group of songs by Tchaikovsky, Dvorak and Burleigh, displaying a fine voice and excellent style. An arrangement of a Lithuanian Lullaby by Clough-Leigher and two songs by John Barnes Wells were also received with much applause by the audience. Mr. De Stefano was then heard in solos by Handel, Galeotti, Corelli and Zabel, and the first half of the program ended with an excellent rendition of Dunn's "The Bitterness of Love." After the intermission, the club sang numbers by Clokey, Gaines, Dickmont, and Clough-Leigher's "My Lady Chlo," the last being one of the best numbers of the evening. Miss Thiede's second group included songs by Tchaikovsky, Barnett and Cadman, and Mr. De Stefano's, pieces by Poenitz, Zuera, Tournier and himself. The Club's final number was an arrangement of Schubert's "Die Allmacht" with soprano solo. A word must be said of the enunciation of the Club, which was unusually clear throughout the concert. John Doane accompanied Miss Thiede. J. A. H.

Florence Stern's Second

Florence Stern, a young violinist, who was heard in recital in November, gave her second recital of the season in the Town Hall, on Wednesday evening, Jan. 13, with Harry Anik at the piano. The program, designated as one of "popular classics," had as principal item the Mendelssohn Concerto, which was given a

buoyant performance. The artist's tone is not especially large, but it is of smooth and singing quality. Her technical feats in surmounting the complexities of this popular work were very creditable. The program included also Bach's Praeludium, Sammartini's "Canto Amoroso," a Mozart Rondo, and short works by Mozart-Weintraub, Acron, Kirman, Wieniawski, Sarasate and Novacek. Miss Stern showed an innate sense of rhythm and style. Save for an occasional slight flatness in intonation, her musicianship was facile and brilliant. Mr. Anik was a proficient accompanist. G. D.

The Banks Glee Club

The New York Banks Glee Club, Bruno Huhn, conductor, gave its first concert of the season in Carnegie Hall on the evening of Jan. 13, the Club having embarked upon its forty-seventh season as an organization. Maria Montana, soprano; Jessie Peters, pianist, and Julian Kahn, cellist, were the assisting artists, with William J. Falk as accompanist.

The program was happily chosen and unhackneyed. The Club began with Scott's "The Old Road" and Storck's "Night Witchery," followed by Servais' "Le Désir" played by Mr. Kahn. Miss Peters played a Brahms Rhapsodie and Carpenter's Tango American, and Miss Montana sang, with the Club, Dregert's "How Lovely! How Fair." Her voice appeared pleasant and warm, and the work of the ensemble left nothing to be desired. Frank Deeley sang the incidental solo in Tchaikovsky's "Song That You Sang Long Ago."

Other numbers given by the Club included "Allah's Holiday" by Friml, "The Night Has a Thousand Eyes" by Horatio Parker, the "Dance of the Gnomes" by MacDowell, Oscar Rasbach's "Trees," arranged by Mr. Huhn, and the "Italian Street Song" from Herbert's "Naughty Marietta," the last with Miss Montana, who had previously sung the aria from "Louise," as soloist. The chorus distinguished itself with exceptionally sharp attacks, general tonal beauty, and fine rhythms, combined with an unusual aptitude for delicate shadings. R. W. C.

Bernard Ocko's Recital

As part of a generous plan of the Walter W. Naumburg foundation and the National Concert League to present in recital a winner of last summer's Stadium auditions, Bernard Ocko, violinist, was heard in Aeolian Hall on Wednesday evening, Jan. 13. The young violinist has to his credit several previous appearances, as well as ensemble work with the Hartmann Quartet.

Mr. Ocko is a well-schooled performer, boasting a tone of full and rich quality, the warmth of which extends even to his playing of harmonics. His fine technical ability, while still not wholly freed from the academic, bears promise of future achievements of interest.

The first number on the list, Brahms' Sonata, Op. 100, was given with Caroll Hollister as co-artist at the piano. This supremely beautiful work was played with vigor and tonal clarity. The performance, in general, would have benefited by a little more of the rubato, especially on the part of the pianist. The latter showed a tendency to dominate and set the tempo.

Mr. Ocko played an unaccompanied Bach Fugue in C to much applause. His spiccato bowing was a little over-vigorous at moments, but there were in evidence also considerable sonority and sweetness of tone. A work in three sections by Josef Suk proved of un-hackneyed interest, its folk quality and

pleasing melodiousness being well portrayed by the soloist. Last came the brilliant pyrotechnics of the Wieniawski Concerto in F Sharp Minor, which found much favor with the hearers. Several encores were added in response to applause. R. M. K.

Last "Artistic Morning"

The sixth and last of the season of "Artistic Mornings" at the Hotel Plaza under the auspices of Andres de Segura and S. Piza was held on Thursday, Jan. 14. The musical end of the program was upheld by Frances Alda, soprano of the Metropolitan, and Fraser Gange, baritone. The dramatic interest centered on Laurette Taylor who, together with an actor from the company of "In a Garden," presented an amusing ten minute dramatic sketch.

Mme. Alda's main aria was the "Sempre Così" from "Cena delle Beffe," in which she recently created the rôle of Ginevra at the Metropolitan. The air proved, on second hearing, to be musically rather cheap despite a certain theatrical effectiveness enhanced by the really fine singing of Mme. Alda. The soprano's second group included Hüe's "J'ai Pleuré en Rêve," Lenormand's "Quelle Souffrance," and Fourdrain's "Chanson Norvégienne." Her final number was a duet arrangement of Martini's "Plaisir d'Amour," together with Mr. Gange. The latter was also heard in the "Chanson de Vulcain" from Gounod's "Philemon et Baucis," C. T. Griffes' "An Old Song Resung," Maud Valerie White's "When the Swallows Homeward Fly," and Schumann's "Two Grenadiers." He, as well as Mme. Alda, was forced by the large and cordial audience, to supplement his program with several encores. In a farewell speech to his subscribers Mr. de Segura announced a third season of "Artistic Mornings" for 1926-27. D. J.

National Opera Club

The operatic concert of the National Opera Club of America took place Thursday evening, Jan. 14, in the Waldorf-Astoria. The program was a generous one, opened by the ensemble from the National Opera Club Choral Department, under the musical direction of Carl Fiqué, with Katherine Noack Fiqué at the piano. Their numbers were the Pilgrims' Chorus from Verdi's "I Lombardi" and the Carnival Chorus from Jacobowski's "La Tarentella." Charlotte Lund sang arias from "Die verkaufte Braut," "Gianni Schicchi" and "Jewels of the Madonna," accompanied by N. Val Pavay. There was a piano solo by Carl Fiqué, and "My heart at thy sweet voice," sung by Amy Ray-Edwards. Arcadie Birkenholtz played two groups of violin solos, able accompaniments furnished two of his numbers by a very unmechanical Ampico. Scenes from "Der Freischütz" by the Choral ensemble ended the program. E. A.

Farnam Organ Recital

Lynwood Farnam, organist, was heard in recital in the Town Hall on Jan. 14. The recital was only an hour and ten minutes long, but the audience would not leave until the artist added several numbers. It was an unconventional program in that Bach was not represented—except in one of the encores. Instead, Mr. Farnam presented Reubke's reverential "Adagio after a Verse of Psalm 94," and the Fifth Concerto of Handel, besides two works which never fail to show to advantage the resources of a modern organ when properly presented, "Fantasia Dialoguée" by Boellmann, and "The Nymph of the Lake" by Karg-Elert. Mr. Farnam made his changes in registration

without the slightest halt in the rhythm. His beautiful, delicate shadings, clean technic and fine artistry, were always in evidence. "The Tumult in the Prætorium" by Paul de Maleingreau and the storm episode in Karg-Elert's number were remarkably realistic examples of descriptive music. A "Divertissement" by H. L. Baumgartner, who was present, was delightful. The Intermezzo from the Second Symphony of E. Shippen Barnes; "Meditation in A," Baisstow and "Carillon-Sortie" in D by Mulet, were other numbers in his scheme of pieces in this most interesting recital. G. F. B.

Dohnanyi's Second

Ernst von Dohnanyi gave the second of his recitals in Chickering Hall on the evening of Jan. 14. Many came, many were turned away. First he played Beethoven's Sonata in F, with splendid rhythm, tempered with reverential care. Then he played his own "Winterreigen"—Ten Bagatelles, he calls them. They were not strikingly original, any of them, but they were all beautifully played and some of them were exceedingly lovely, notably "Widmung," a lovely, simple, singing melody, "An Ada," and one called "Shärenmusik," vague, mysterious. He finished with Schumann's Symphonic Studies in which he differentiated cleverly between moods. Mr. Dohnanyi is an excellent pianist and a positive one. He has the quality of being able to play everything as if it had a distinct purpose, as if there were no choice but to follow the path laid out for him. With him every note, every phrase, has a meaning and he never loses sight of it. E. A.

Second Roosevelt Recital

Elly Ney, pianist; Tamaki Miura, soprano, and the Hart House String Quartet divided honors at the second of the Roosevelt Recitals, given on the afternoon of Jan. 15. Mme. Miura, arrayed in attractive native dress, began proceedings with "Mi chiamano Mimi" from "Bohème," Debussy's "Mandoline," Brahms' Ständchen, and "Dille tu Rosa" by Aldo Franchetti, who did duty as accompanist. The Quartet played "Biscay" by McEwan, and Mme. Ney followed with Bach's Chromatic Fantasy and Fugue, a Mozart Sonata in C, and Chopin's very Italian and very superfluous Bolero. Mme. Miura returned to sing Cadman's "Sky Blue Water," three Nipponese Folk-songs, and the inevitable "Un bel di" from "Butterfly." Mme. Ney closed the program, collaborating with the Quartet, in the ineffably lovely Quintet of Schumann. W. S.

Schubert Continued

The Elshuco Trio offered the third of its series of six chamber music concerts of the works of Franz Schubert on Friday night, Jan. 15, at Aeolian Hall. The program began with the G Minor Quartet, a work of the composer's early youth. Following it came a composition of a later period, the E Flat Nocturne,

[Continued on page 25]

PAUL TASSÉVITCH Violinist

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Season's First "Tristan" Has New Protagonist

Rudolph Laubenthal Essays Rôle for First Time, with Mme. Larsen-Todsen Making Re-entry as "Isolde"—"Thaïs," with Mme. Jeritza as Star, and "Traviata," as Vehicle for Return of Mme. Galli-Curci, Take Places in Season's Répertoire—Florence Easton Rejoins Company in "Madama Butterfly"



HE first "Tristan und Isolde" of the season at the Metropolitan, with a new *Tristan* in the person of Rudolph Laubenthal, and with *Isolde* portrayed by Nanny Larsen-Todsen, who made her re-entry for the season in this part, was the most notable event of the week at the Broadway opera house. "Thaïs" and "Traviata" also were added to the season's roll of operas given, bringing the total, to date, to thirty-three. Maria Jeritza and Clarence Whitehill were sinner and saint in the Massenet work, and Verdi's lyric adaptation of "Camille" was the medium for the reintroduction of Amelita Galli-Curci. Florence Easton returned to the company in the stellar rôle of "Madama Butterfly." Other operas of the week were "La Cena delle Beffe," with the same cast as at its American première, "The Jewels of the Madonna," and "Mefistofele."

Heedful of last season's tribulations over the rôle of *Tristan*, when there was but one tenor available for it (and that one pursued mercilessly by indispositions and accidents), the opera management doubtless breathes easier now that Laubenthal has added the part to his repertory. His appearance as *Tristan* at the Saturday matinée was his first on any stage. Viewed in this light, it was a highly creditable impersonation, and one which, with certain details modified or given further stress, can readily be made the best the Metropolitan has had since the music drama was recalled from exile five seasons ago.

This is not to say that one need ever expect an ideal *Tristan* from him, or one which approximates that ideal. The combination of voice, dramatic ability, knightly appearance and poetic spirit which is here demanded, is almost beyond the hope of the most sanguine of Wagnerians. It may be questioned whether Jean de Reszke, *redivivus*, would fully meet the requirements of a rôle more difficult of realization than any of Wagner's other heroes.

But Laubenthal's *Tristan* was physically personable, sturdy, if not always chivalric of bearing, and its dramatic and vocal aspects of a competence that caused fewer regrets than other *Tristans* of recent memory. His voice was of good metal, and he sang rather than shouted his music. It was possible, therefore, to follow the melodic line of *Tristan's* last act agonies—something of a unique experience in these times of barking *Tristans*. His tendency to drop below pitch on softer tones was not overcome, but many of these tones were of good quality. His acting was well considered and reasonably convincing. In the first act he permitted *Tristan's* sorrowing to abase him too much—there is no need here, or elsewhere, for head-hanging. His treatment of the death scene was the most affecting, as it was also the most restrained, of recent memory. For one thing, he costumed it intelligently and tastefully. Gone was the white smock or nightshirt of too vivid recollections and in its place a dark robe that conformed far better with the illusion of the scene, whatever the traditions of the part may seem to demand. All things considered, *Tristan* must be counted one of Laubenthal's best achievements since coming to America.

Mme. Larsen-Todsen sang with less fire than she did when her admirable *Isolde* was first revealed to American audiences a year ago, but there was much in her restraint that was welcome, especially since it is when her tone is

driven too energetically that it takes on a disturbing shake. The impersonation remained an absorbing and highly vitalized one, particularly successful in the trying first act, where rage, pride, grief and desire so beset the character with tumultuous emotions that only an access of much resourcefulness can contrive to distinguish between them. This the Swedish soprano did, in a manner to eclipse all *Isoldes* of a lustrum, save her own of last season. Vocally she was never disaffecting, and sometimes she was tonally as well as dramatically eloquent. In appearance she, alone of recent *Isoldes*, conveyed illusion and vraisemblance.

Karin Branzell's *Brangäne* merited all praise. Though her lower notes at times lacked the strength and resonance to match her upper and middle voice, she sang with rich and essentially musical tone. The Potion Scene was as well contrived as we have seen it done. The Warning Call was a feast for the ears. Pictorially, she was unfailingly effective.

Of the others in the cast, little need be said. William Gustafson, substituting for Michael Bohnen as *König Marke*, was overweighted by his music, but did it no harm. George Meader's *Shepherd* was, as ever, well sung. Clarence Whitehill labored under the handicap of a cold as *Kurvenal*, but this did not take from the characterization its familiar ruggedness and sympathy. Arnold Gabor was *Melot*, James Wolfe the *Steersman* and Max Bloch the *Sailor*. Arthur Bodanzky conducted, and his orchestra sounded better than it has sounded in any other Wagner performance the reviewer has heard this season. It had fervor, sonority, and—what at times has been noticeably lacking—surety.

Not as much can be said of the stage management. Surely, Mr. Thewman, if he witnessed it, was ashamed of the sorry botch that was made of the combat in the last act. To describe it would be a cruelty and the temptation to do so will be foregone.

OSCAR THOMPSON.

The Second "Jest"

Giordano's "La Cena delle Beffe" had its second performance in the Metropolitan on Jan. 11 with the same cast that appeared in the American première nine days before, and with a reduplication of the crowded and demonstrative house. Titta Ruffo as *Neri* and Beniamino Gigli as *Giannetto* again had their friendly tussles before the footlights between acts, each striving to leave the other alone as recipient of the tumultuous applause.

Ruffo's intensely dramatic impersonation of the bully was the most vital vein in the performance. Gigli's rôle is not one congenial to his talents nor does it allow him often to display his characteristic lyricism, yet he enacts it with a vigor that is compensatory. Frances Alda endows with charm the part of *Ginevra*, who is, dramatically considered, little more than a passive puppet of fate.

Ellen Dalossy deserves commendation for the excellence of her small contribution as *Lisabetta*. Others in the cast were Angelo Bada, Louis d'Angelo, Vincenzo Reschiglian, Millo Picco, Giordano Paltrinieri, Adamo Didur, Max Altglass, Merle Alcock, Grace Anthony and Henriette Wakefield. Tullio Serafin conducted.

A rehearing of this work leaves one no more impressed than before with the quality of Giordano's music, which is versed in theatricality but lacking in characterization and in sinister atmosphere. Sem Benelli's drama still calls for a composer.

B. L. D.

Jeritza in Alexandria

Time was when the clamor for French opera at the Metropolitan centered largely around Massenet's "Thaïs." This clamor has been materially lessened. Perhaps, after all, "Thaïs" has served its mission.

That, so far as reviewer was concerned, might have been the mental, emotional and spiritual burden of "The Meditation" Wednesday evening.

If, in the large audience, there was an element which reacted to Massenet's melodic paraphrase of Anatole France with something like the enthusiasm of Hammerstein's day, he can only sadly admit that he was not of it.

Perhaps "Thaïs" is still good "theater." Perhaps. But there are few duller scenes in all opera than that of the Thebaide which begins it, and few more futile than that of the Convent of the White Sisters which ends it. Between, are the Meditation and Maria Jeritza.

Forgetting the score for the nonce, and thinking only of the performance, Wednesday evening's "Thaïs" was neither the best nor the worst New York has heard. Mme. Jeritza sang the music of the religious demurely and sweetly, but left the impression that the courtesan who preceded her was never a very wicked or abandoned mortal, in spite of the temper she showed in a full-length fall. Mr. Whitehill had difficulties with the high notes given to *Athanael* and watched the conductor rather more than is his wont, though his conception of the character had its usual dramatic sturdiness. Ralph Errolle's *Nicias* was engaging, and the small parts of *Palemon*, *Crobyle*, *Myrtale*, *Albine*, and *A Servant*, were sufficiently well cared for by Louis d'Angelo, Nanette Guilford, Minnie Egner, Kathleen Howard, and Arnold Gabor. Louis Hasselmans conducted.

Florence Rudolph and Giuseppe Bonfiglio led the elaborate and well executed ballet of the second part of Act II. Delibes would have been ashamed of the music to which it was danced. However, there was the Oriental street music at the opening of this scene to supply a few moments worthy of ad-vent listening.

O. T.

"Butterfly" with Easton

Returning to the Metropolitan in a rôle very happily identified with each of the several stages of her career in opera, Florence Easton made the joys and sorrows of *Cio-Cio-San* in Puccini's "Madama Butterfly" particularly poignant for Wednesday night's audience, by virtue of sympathetic acting and some very admirable singing. It was in this

part that the singer first challenged attention in New York as a youthful artist whose future would bear watching. She was with the Savage English Grand Opera then, a wisp of a girl not long out of her teens.

Before fortune brought her to the Metropolitan, she had established herself in Berlin as one of the best of *Butterflies*, but because the rôle was for some time almost exclusive property of Geraldine Farrar at the Metropolitan it was not given to her in the first years of her engagement at the American opera house. It is a much more mature Easton who sings the part today, in appearance as well as in voice, than the one remembered from her début at the old Garden Theater. Apparently she has put on weight since last season, and this was not entirely to the benefit of this rôle. But she sang with the mastery of voice production in which she is excelled by no other feminine artist at the opera house, and made the pathos of the later scenes more than commonly effective.

In the cast with her were Beniamino Gigli, who achieved *Pinkerton's* music better than he acted the American naval officer, and Giuseppe de Luca, a tuneful *Sharpless* who looked like an Italian baritone on the Riviera—which, after all, may not be such a different thing from being a consul for the United States in Nagasaki. Ina Bourskaya was a *Suzuki* of competence, and there was routinized capability for the lesser rôles. These were entrusted to Phradie Wells, Angelo Bada, Max Altglass, Paolo Ananian, Vincenzo Reschiglian and a juvenile Quintina. Mr. Serafin conducted and Puccini's music received its due.

B. B.

Galli-Curci as "Violetta"

As the lady of the camellias, born to a complication of phthisis, moral frailty and coloratura, Amelita Galli-Curci returned to the Metropolitan Friday night, to grace the cast of the season's first "Traviata." Since the time of her first visits to New York as a member of the Chicago organization, *Violetta* has been one of the soprano's happiest rôles, and in recognition of this, "Traviata" was used to open the Metropolitan season of 1921-22. The selection of the work to mark her first appearance this year was given a stamp of popular approval in the form of a more than usually crowded auditorium.

Nervousness was apparent in Mme. Galli-Curci's singing throughout the first act. Her intonation sagged frequently, and the bravura of "Sempre Libera" was plainly reflective of a lack of ease. Later, in the scene with the elder *Germont*, and again in the death

[Continued on page 24]

CIMINI OPENS STUDIOS IN LOS ANGELES

THAT Hollywood and Los Angeles are coming into their own in the musical and artistic life of the nation is the contention of music lovers in Southern California who point with pride to their latest permanent musical acquisition—Pietro Cimini, great operatic conductor of international fame.

Having completed five years' service as conductor of the Chicago Civic Opera, and, of late, conductor for the Colon at Buenos Ayres and the California Opera in San Francisco and Los Angeles, re-engaged fall season 1926 with San Francisco and California Opera Cos. (Not to mention his previous European successes), Pietro Cimini, beyond a doubt, stands eminently in the front line of the great conductors of all times.

The musically renowned Southland will be quick to avail itself of Maestro Cimini's services in many ways, since the distinguished conductor has already opened his studios in the Southern California Music Building, Los Angeles, California, and at 6414 Dix Street, Hollywood, for the coaching of opera, stage preparation, courses in conducting, orchestration and composition.

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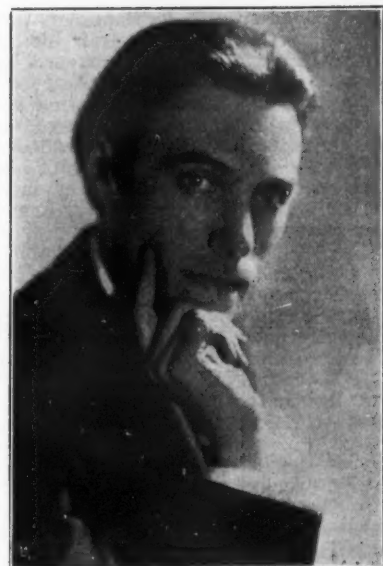
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"—A voice clear and
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soaring high notes."
—*N. Y. Herald Tribune*,
Oct. 28, 1925.

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NEW YORK, JANUARY 23, 1926

SYMPTOMS OF GROWTH

IN the realm of art, controversy is indicative of an unrest that precedes development. When there are no arguments over canons, no discussions about standards and no polemics against methods of expression, art is static. A body of doctrine is lifeless without circulation of ideas.

Conservatives desire the maintenance of the *status quo* and deprecate innovations, while radicals insist that traditions are without value save as quarries for building material. These opposed points of view are as old as human society itself, the one representing the centripetal force that holds society together, and the other representing the centrifugal energy that results in expansion. Both are essential, for complete conservatism would be immobile, and complete radicalism would disrupt order into chaos.

For some of us the Golden Age existed at some given period in the past; for others it appears as an ideal to be realized in the future. Those who look backward for perfection are in conflict with those who peer into the mist of the unknown. While this conflict is always manifest, it becomes more marked at definite times, which we call periods of transition.

We are now living in such a transitional stage. The battle between modernism and classicism in music is paralleled by the strife in literature and the graphic arts. The opposing forces were aligned and making hostile overtures in the Victorian age, which now seems placid and complacent in comparison with our present turmoil. Acceptance was the dominant mood of that age, with an undercurrent

of doubt. Today the doubters are more in evidence, and their questionings are persistent and loud.

While this speculative and skeptical frame of mind is common to Europe and America, it is in our country taking the very hopeful form of self-criticism. Artistic as well as political problems are being submitted to cool and unsentimental analysis. The air is filled with discussions over the underlying causes of the dissatisfaction and restlessness that are only too apparent in our social life. Everywhere the point of inquiry is not "what is wrong with the world," but "what is wrong with us."

This national introspection is the sign of a healthy discontent. Let those who will declare that self-criticism is a form of pessimism, the fact remains that a certain amount of pessimism is necessary in all analytical research. Optimism comes in when the elements are being rearranged in a new synthesis. It is toward this new synthesis that we are now striving.

We are, as it were, taking our cultural arts into the laboratory and submitting them to exhaustive tests in order to determine the proportion of true metal to alloy. Inasmuch as the arts are expressions of spiritual tendencies, we cannot make such tests without at the same time inquiring into spiritual values.

This examination of the very constitution of our artistic works, spiritual as well as material, is being undertaken in the hope of discovering a fresh synthesis and quickening it with a renewed faith. Such discoveries have been made before, and will be made again. Out of our transitional disturbances we will emerge into a period of rapid growth.

FOUR VITAL NEEDS

IN an address before the convention of the National Music Teachers' Association in Dayton, Dr. Howard Hanson discussed what he considers as the four most vital needs in American music. They are:

The need of better aural training for the young student.

The need of more opportunities for the performance of orchestral works by young composers emerging from the student stage.

The need for the awakening of further interest in the performance of new works by Americans and in repeated performances of worthy works.

The need of adequate publishing facilities for worthwhile orchestral scores.

It is with special reference to composition that Dr. Hanson advocates better aural training. "The most important technical equipment of a composer—of any musician, for that matter—is accurate hearing," he said, "and I am forced to say that too many of our students have no ears. I disagree entirely with those who say that a sense of absolute pitch is not valuable. It is invaluable."

"It is not enough for the student to know that the major triad which he hears subjectively is a major triad. He must know which major triad he is hearing, and must feel the degree of acuteness and graveness of the tones. The fact that he recognizes the interval and the scale-degree is not enough. When the student comes to the study of modern music, the tonic-sol-fa system is a broken crutch indeed."

Dr. Hanson pointed out that a beginning has been made in the satisfaction of his second and third needs. "Through the generosity of George Eastman and with the sympathetic approval of President Rush Rhees of the University of Rochester we have instituted a series of orchestral concerts, where American composers may come and hear their works carefully rehearsed and well performed by the excellent Rochester Philharmonic orchestra. More recently the State Symphony began a series of reading-rehearsals of American manuscript scores."

IN a symposium conducted by the *Musical News* and *Herald* of London, Frederic Austin said that "the most important musical development of 1925 is that the public is at last beginning to be dimly aware that music might prove to be one of the necessities of civilized life, and to inquire why, in Great Britain, picture galleries, libraries and museums should be officially supported, and the fostering of music left to private risk and enterprise."

The same pertinent inquiry is applicable to the United States.

Personalities



Conductor and His Father on Vacation

A well-known orchestral leader paid a visit to his old home in Switzerland in the closing days of last summer, when Rudolph Ganz passed a few days in Zurich. The conductor of the St. Louis Symphony was photographed with his father while strolling through the streets of the historic city.

Wetzler—The composer, Hermann Hans Wetzler, who has been resident abroad for a number of years, and who made an American tour last season, has continued his creative labors since his return to the Continent. His symphonic work, "St. Francis of Assisi," which won the North Shore Festival Prize last spring, recently had its first European performance in Cologne.

Klemperer—It is something of a coincidence that the birth year of Otto Klemperer, who makes his American debut as guest conductor of the New York Symphony, on the afternoon of Jan. 24, is the same in which Walter Damrosch led his first concert as conductor of the orchestra—1885. Mr. Klemperer's early years were spent in the field of opera. When he was still in his early twenties, Gustav Mahler, whom he is said to resemble, accepted him as a protégé.

Gordon—Among the hobbies of Jeanne Gordon are first editions of books and music, high-ceilinged apartments, caviar, queer "fan" letters and China banks. The Metropolitan Opera contralto states that she prefers collecting odd dime-banks to medals and teaspoons. Among the rare specimens which she owns are several of Limoges, Sèvres, Wedgwood and Royal Doulton ware. Among the letters is one priceless one from an opera "fan," in which occurs the sentence: "Let me express to you that I am *entised* after hearing you in 'Trovatore.'"

Cordova—On their recent tour in New England, members of the Chamber Music Society of San Francisco were the guests for three days at the beautiful country estate of Julian de Cordova at Lincoln, Mass. The members of the Society gave a recital for Mr. de Cordova and his friends in the beautiful Gothic library and art gallery of his home. In this setting of rare old tapestries and priceless objets d'art, the music of Mozart, Foote and Kreisler was thoroughly enjoyed by the guests, who comprised society folk and musicians of Boston.

Pouishnoff—When Leff Pouishnoff, pianist, recently played in recital at Liverpool a few hours before sailing for the United States he very nearly missed his boat. Mr. Pouishnoff was expected to reach New York on Jan. 10, but, with tremendous storms prevailing, the ship was four days late, due to the unusual fogs on the banks. By wireless telegraph Mr. Pouishnoff asked a friend of his in Boston to meet him with his car at the docks. With only a very narrow margin of time left, the artist managed to catch a fast train for New York, which arrived a few hours before the scheduled time of his recital in Town Hall.

Shear—When Clara Shear, coloratura soprano of the Chicago Civic Opera, accepted an invitation to sing "The Star-Spangled Banner" at a Chicago performance of "What Price Glory," given in honor of the Marines, she did not know she would be scheduled to appear as the young Feodor in "Boris Godounoff" the same evening. As "What Price Glory" played in the Studebaker Theater, however, which has a stage entrance adjacent to that of the Auditorium, Miss Shear was able to fill both engagements. But their coincidence and pressure of time led to the curious spectacle of United States Marines listening at attention to the American anthem as sung by a soprano dressed in the Russian national costume!

Point and Counterpoint

By Cantus Firmus, Jr.

Entertainment at the Pole

WHAT Arctic explorers do for diversion during the long evenings has always been a problem to us. It is more than likely that music, accompanied by that succulent candy beloved of Eskimos—the gum drop—provides the panacea. Percy Scholes relates, in the preface to one of his books, that the second officer of Parry's expedition a century ago left to his son Edward "the hand-organ which his father took with him on his Polar voyage."

"I suppose," he says, "that all Arctic explorers today take gramophones. In fact we may be sure that they do." Instead of a meager dozen squeaky tunes of a hurdy-gurdy, the modern voyager has an unlimited repertoire.

What effect the cold might have on the mechanism is doubtful. When our friend Felix Faulty-Fiddler flats, we are told that the weather has played tricks with the strings. And voices gang agley pretty often in Norwegian echo songs, that supposedly are well inured to low ahrenheit.

THE list of especially suitable numbers is, however, small. "From Greenland's Icy Mountains" and "Snow Laiden" might serve.

Or perhaps the opposite extreme, such as the "Magic Fire" music and an aria of Pluto, would be more acceptable. "Fierce Flames Were Rising" from "Il Trovatore," too would help to dispel the six-months' darkness.

An apostrophe to Aurora would placate the Boreal divinities. "Kaddara," the Eskimo opera, would assuredly be in the *métier*. Perhaps the Letter Song from "Eugen Onegin" would be comprehensible, because of its seals. . . .

Cruelty

THE celebrated soprano was in the middle of her solo when little Johnny said to his mother, referring to the conductor of the orchestra, "Why does that man hit at the woman with his stick?" "He's not hitting at her," replied his mother.

"Well, then, what's she hollerin' so for?"

Gentle Reproof

IN London two young women, evidently strangers to each other, were seated in one of the popular restaurants. One of them had finished her lunch, the other was about to begin. The girl who had finished sat back and lit a cigarette.

The other seemed to resent this, and

said: "I suppose you do not object to my eating while you are smoking?"

The fair smoker looked at her and answered smartly: "Well, no, not so long as I can hear the orchestra."

Bad for Business

"YOUR rooms are too close to mine," declared the dentist.

"Do you object to my proximity?" demanded the music teacher.

"Not personally, but your pupils keep people from coming to me. They think the howls emanate from my office, whereas I advertise as being a painless dentist."

The Right Way

STAGE DIRECTOR: "You do not inject enough contempt, spite and venom into that word."

Diva: "I can do no better."

Manager: "Nonsense! Squeak it just as you say 'plush!' when you meet a rival in an imitation sealskin."

That Would Do

MRS. X: "My dear, I think your daughter sings remarkably well, don't you?"

Mrs. Y: "Yes. All she needs is a short course in electrocution to finish her off, as you might say."

Annoying

YOUNG Waldo oft earned praises loud

For being "sharp" as a child. But when he fiddled for the crowd, His tonal lapses sadly riled!

Consolation

"ARE you really fond of classical music?"

"Well, the numbers are longer and interruptions fewer."

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Cast of "The Jewels"

Question Box Editor:

Who sang the three principal rôles in the Chicago Opera production of "The Jewels of the Madonna" in New York?

Brooklyn, Jan. 16, 1926.

Originally, Carolina White, as "Mal-ela"; Amadeo Bassi, "Gennaro," and Mario Sammarco, "Rafaele." At the exington Theater in 1918, the singers were Rosa Raisa, Giuseppe Gaudenzi and Giacomo Rimini.

???

Bach Suites

Question Box Editor:

Why are the Bach Suites called "English" and "French?" Is it on ac-

count of any particular characteristic, or are these just names that have been given them?

Bucyrus, Ohio, Jan. 15, 1926.

This question has never been successfully cleared up. Sir Hubert Parry, for instance, is of the opinion that Bach did not give the names himself.

???

Nordica and Puccini

Question Box Editor:

Did the late Lillian Nordica ever appear in Puccini operas and if not, why?

J. N.

New York City, Jan. 16, 1926.

Not so far as we know. There is a rumor to the effect that for some reason not disclosed, pressure was brought to

bear which precluded her ever singing any of the Puccini works.

???

Chopin Titles

Question Box Editor:

Were the popular names attached to certain of Chopin's pieces, such as the "Butterfly" Study, the "Revolutionary" Study, the "Winter Wind" Study, "Eroika" Polonaise, "Military" Polonaise, etc., given by the composer, or added by editors? How authentic are they?

L. G. F.

Columbia, S. C., Jan. 15, 1926.

None of the names is authentic as far as Chopin is concerned, though they are countenanced by usage.

???

Concerning Voices

Question Box Editor:

Do boys with fine treble voices always have fine voices when they grow up, and is it wiser to forbid a boy with a good voice to sing at all in a choir in order to insure his adult voice?

C. L. P.

Vallejo, Calif., Jan. 12, 1926.

By no means do all fine trebles grow up to be fine tenors and basses, and if

you are careful not to let the boy strain his voice or to continue to sing when the period of change approaches, there is no reason at all why he should not sing in a choir. As a matter of fact, he will get a good musical grounding that may be of great value to him when he grows up.

???

About Miaskovsky

Question Box Editor:

Will you please publish some data concerning Miaskovsky, whose symphony was recently played by the Philadelphia Orchestra?

B. G.

Philadelphia, Jan. 15, 1926.

Nikolai Miaskovsky was born in Novogeorgievsk in Russia (now in Poland) in April, 1881. He studied with Glière, Krijanovsky and later with Rimsky-Korsakoff. As the son of a Russian general in the Engineers, he was trained for a military career. In 1914, he fought on the Austrian front. Leaving the army in 1920, he was appointed professor at the Moscow Conservatory. He has written seven symphonies and is now at work on the eighth, two symphonic poems based on poems by Poe and Shelley, and numerous smaller pieces. His more important works date from 1907.

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CYCLE OF WAGNER WORKS ANNOUNCED

Besides "Ring," Metropolitan Includes "Tristan" and "Tannhäuser"

Announcement of this season's special afternoon Wagner cycle, to include "Tannhäuser" and "Tristan und Isolde" as well as the four music-dramas of "Der Ring des Nibelungen," was made during the week by Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company. The dates announced are as follows:

Wednesday afternoon, Feb. 17, "Tannhäuser."

Thursday afternoon, Feb. 25, "Das Rheingold."

Thursday afternoon, March 4, "Die Walküre."

Wednesday afternoon, March 10, "Siegfried."

Friday afternoon, March 19, "Götterdämmerung."

Friday afternoon, March 26, "Tristan und Isolde."

All six performances will be conducted by Artur Bodanzky. The new tenor addition to the Wagner wing of the company, Lauritz Melchior, will make his debut at the "Tannhäuser" performance and will be heard also as Siegmund and the young Siegfried, with Rudolph Laubenthal taking over the latter rôle in the final segment of the Trilogy, as well as essaying Loge in "Rheingold" and Tristan. Ernestine Schumann Heink will return to the company, after an absence of many years, to sing Erda.

Casts for each of the music dramas, as announced, follow:

"TANNHÄUSER"

Landgraf Herman.....Michael Bohnen
Tannhäuser.....Lauritz Melchior (debut)
Wolfgram.....Friedrich Schorr
Walther.....George Meader
Biterolf.....Arnold Gabor
Heinrich.....Max Bloch
Reinmar.....William Gustafson
Elisabeth.....Maria Jeritza
Venus.....Karin Branzell
Hirtenknabe.....Elisabeth Kandt

"DAS RHEINGOLD"

Wotan.....Michael Bohnen
Donner.....Carl Schlegel
Froh.....Ralph Errolle
Loge.....Rudolf Laubenthal
Alberich.....Gustav Schützendorf
Mime.....George Meader
Fasolt.....Leon Rothler
Fafner.....Adamo Didur
Fricka.....Nanny Larsen-Todsen
Freia.....Maria Müller
Erda.....Ernestine Schumann Heink
Woglinde.....Elisabeth Kandt
Wellgunde.....Phradie Wells
Flosshilde.....Marion Telva

"DIE WALKÜRE"

Siegmond.....Lauritz Melchior
Hunding.....William Gustafson
Wotan.....Friedrich Schorr
Sieglinde.....Florence Easton
Brünnhilde.....Nanny Larsen-Todsen
Fricka.....Karin Branzell
Helmwig.....Marcella Roeseler
Gerhilde.....Phradie Wells
Ortlinde.....Laura Robertson
Rossweisse.....Ina Bourskaya
Grimgerde.....Marion Telva
Waltraute.....Henriette Wakefield
Siegfrune.....Raymonde Delaunoy
Schwertleite.....Kathleen Howard

"SIEGFRIED"

Siegfried.....Lauritz Melchior
Mime.....George Meader
Der Wanderer.....Friedrich Schorr
Alberich.....Gustav Schützendorf
Brünnhilde.....Ernestine Schumann Heink
Stimme des Waldvogels.....Elisabeth Kandt

"GÖTTERDÄMMERUNG"

Siegfried.....Rudolf Laubenthal
Gunther.....Friedrich Schorr
Hagen.....Michael Bohnen
Alberich.....Gustav Schützendorf
Brünnhilde.....Nanny Larsen-Todsen
Gutrune.....Maria Müller
Waltraute.....Karin Branzell
Woglinde.....Marcella Roeseler
Wellgunde.....Phradie Wells
Flosshilde.....Marion Telva
I. Norne.....Merle Alcock
II. Norne.....Henriette Wakefield
III. Norne.....Elisabeth Kandt

"TRISTAN UND ISOLDE"

Tristan.....Rudolf Laubenthal
Marke.....Michael Bohnen
Isolde.....Nanny Larsen-Todsen
Kurvenal.....Clarence Whitehill
Melot.....Arnold Gabor
Brangäne.....Karin Branzell
Hirte.....George Meader
Steuermann.....Louis D'Angelo
Stimme.....Max Bloch

Elisabeth Rethberg's Management

Announcement is made by Evans & Salter that the contract recently made between Elisabeth Rethberg and themselves, by which the soprano is to be under their management, becomes effective with the close of this season, and that for the balance of the present season the artist will be under the direction of Concert Management Arthur Judson.

"Deep River," Jazz Opera by Harling, for N. Y.

AN American opera in the jazz idiom, entitled "Deep River," with a score by W. Franke Harling and a book by Laurence Stallings, co-author of "What Price Glory," will be produced in New York next season by Arthur Hopkins. The locale of the work, the composer announced recently, will be Louisiana before the Civil War. Spirituals will be used in the score.

Orchestral Concerts

[Continued from page 4]

The piano concerto called for the cooperation of twelve orchestral instruments, flute, oboe, clarinet, bass clarinet, bassoon, horn, trumpet, trombone, violin, viola, cello and double bass. These were all expertly played by the Symphony's first chair men, in a performance that was led with vigilance and precision by Mr. Goossens.

Towering over all, however, was the playing of Mr. Gieseeking, who swept through the Hindemith score with a vigor, a mastery of his instrument, and a brilliance of effect that would have been thrilling in a work of more rewarding material.

Later, Mr. Gieseeking had opportunity for more lyrical and colorful playing in the De Falla composition and the ear took note gratefully of the tonal caress that was not possible in the Hindemith work. Soloist and conductor were much applauded. An adding machine would have been necessary to tabulate the number of times they shook hands. The pianist seemed determined that everyone else should receive the credit which very plainly was chiefly his own.

The other numbers call for no special comment. The acoustics of the hall had their now familiar deadening effect on fortissimo passages, and narrowed the range of dynamics, but the playing of the orchestra was smooth and tasteful, if not very stirring—a comment that about sums up the concerts given under Mr. Goossens' direction. O. T.

Warner "Poem" in Première

A feature of the "Sunday Salon" given by the New York Chamber Music Society in the Hotel Plaza on the evening of Jan. 17, was the first New York performance of H. Waldo Warner's "A Poem of Life," Op. 25. The manuscript work is scored for baritone voice, clarinet, two violins, two violas, and two cellos. Fraser Gange sang the solo with great resonance and forceful delivery.

The "Poem" opens with a rather sombre instrumental passage. The voice enters to declaim the sentiments of a lover who describes the journey through life, with its trials and joys, and adjoins his beloved to follow him faithfully through eternity. At times the instrumental writing is of Scriabinian sweetness and passion. In general the score is of felicitous conception, with considerable use of raucous modern devices to paint the drabness of life. It is not profoundly original music, but undoubtedly pictorial. The artists were recalled to the stand several times.

Another quasi-novelty was Deems Taylor's "Portrait of a Lady," originally written for the organization, and first presented by it a year ago.

The program was opened with Brahms' Piano Quintet in F Minor, Op. 34, which had a performance of rich tonal quality,

vigor and balance. Midway on the list came Lefebvre's Quintet in G Minor, for flute, oboe, clarinet, French horn and bassoon—agreeable music, with grace and melodic charm in its writing for the wind. Mr. Gange participated in Grieg's "Der Einsame," Op. 32, which also enlisted violins, violas, cellos, double bass and French horns.

The artists participating, besides Mr. Gange, were: Carolyn Beebe, founder and pianist of the organization; the New York String Quartet, made up of Otto-kar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, cello; Gustave Langenus, clarinet; Lamar Stringfield, flute; Bruno Labate, oboe; Benjamin Kohon, bassoon; Bruno Jaenicke, French horn; Anselm Fortier, double bass; Karl Kreuter, viola; Alberico Guidi, cello, and Adolf Schulze, French horn. The audience was large and included many persons prominent in social and musical circles. R. M. K.

Week of Opera at Metropolitan

[Continued from page 19]

episode, the velvety charm of the soprano's legato singing asserted itself very gratefully for the ear. The impersonation retains an effect of wistfulness that heightens the final tragedy.

Mario Chamlee's *Alfredo* was admirably sung, if at times lachrymously so. His fine voice has never sounded more thoroughly Italian than in this music. Giuseppe de Luca has for some years been the *père par excellence* and his "Di Provenza" had its wonted effect; so, too, his fine singing in the duet with Mme. Galli-Curci.

The cast otherwise was a competent one, the singers including Giordano Paltrinieri, Millo Picco, Paolo Ananian, Minnie Egner and Grace Anthony, with Tullio Serafin conducting with his customary virility. O. T.

A Popular "Mefistofele"

José Mardones had his turn at hurling defiance at the heavenly host in last Saturday night's popular performance of "Mefistofele." The remarkable volume and resonant timbre of the singer's voice had ample opportunity to move hearers, and his histrionic performance was of routine appropriateness. Mario Chamlee, as *Faust*, was not quite in his best vocal estate, but in the Garden Scene and the closing tableau gave robust tone and much appeal to his characterization. Frances Alda was a particularly dramatic *Margherita*, arch in the episodes of love-making and a tragic figure in the Prison Scene, where her aria brought much applause. Frances Peralta was a rich-voiced *Elena*, and Merle Alcock her contralto companion in the Grecian episode. Others in the generally competent cast were Ina Bourskaya as *Marta*; Angelo Bada as *Wagner*, and Giordano Paltrinieri as *Nero*. The chorus was sonorous and contributed much to the colorful movement of the mass scenes, while the incidental dances were capably carried out. Tullio Serafin was an inspiring leader. R. M. K.

Sunday Night Concert

Eugène Dubois, violinist, was the guest soloist at the concert of Jan. 17, playing the G Minor Concerto of Bruch, and a group of solos by Saint-Saëns, Kreisler and Sarasate, with Wilfrid Pelletier as pianistic colleague. The or-

chestra, under Mr. Bamboschek, played Schubert's "Rosamunde" Overture, Tchaikovsky's "Marche Slave," and numbers by Dvorak and Glazounoff. Raymonde Delaunoy sang "Pleurez mes yeux" from *Le Cid*, Thalia Sabanieva the "Mignon" Polonaise, and, with Armand Tokatyan, the Duet from "Roméo." Queena Mario gave the Gounod "Ave Maria" and the Berceuse from "Jocelyn," with violin obbligato by Michael Svedrofsky. Mario Basiola sang the Cavatina from the "Barber," Leon Rothier the "Two Grenadiers" by Schumann, Lawrence Tibbett the Credo from "Otello," Vittorio Fullin "O tu che in seno" from "Forza del Destino," and Curt Taucher "Lohengrin's Narrative." B. B. P.

METROPOLITAN ANNOUNCES "BARTERED BRIDE" CAST

Smetana Opera to Be Revived Jan. 28—Singers Will Include Maria Müller, Laubenthal and Bohnen

Giulio Gatti-Casazza, general manager of the Metropolitan Opera, has announced the cast for the promised revival of Smetana's comic opera, "Die verkaufte Braut" ("The Bartered Bride"), on Thursday evening, Jan. 28. The work was last heard at the Metropolitan in 1912.

The opera has been musically prepared and will be conducted by Artur Bodanzky. The stage direction is in the hands of Willem von Wymetal. The scenery has been designed and painted by Joseph Novak and the costumes made by Lanzilotti. The dances have been arranged by August Berger and Ottokar Bartik. Florence Rudolph and Giuseppe Bonfiglio will dance in the second act.

The cast will be as follows: *Kruschina*, Carl Schlegel; *Kathinka*, Marion Telva; *Maria*, Maria Müller; *Micha*, Gustav Schützendorf; *Agnes*, Phradie Wells; *Wenzel*, George Meader; *Hans*, Rudolf Laubenthal; *Kezal*, Michael Bohnen; *Springer*, Max Bloch; *Esmeralda*, Louise Hunter, and *Muff*, Arnold Gabor.

Mme. Armenaki Heard in Concert

Mme. Giuliett Armenaki, soprano, was heard in recital in Aeolian Hall on the evening of Jan. 17, assisted by Gennaro M. Curci, Loretto O'Connell, pianist; Roberto Rafina, tenor; Diomed P. Avlonitis, violinist, and Joseph Emonts, cellist. Mme. Armenaki was heard in "Caro Nome" from "Rigoletto" and several song groups, and Mr. Rafina in arias from "L'Elisir," "Martha," "Manon," "Pearl Fishers," and in a duet from "Lucia" with the soprano. Miss O'Connell opened the program with two Chopin numbers. Mr. Emonts' pieces were by Fauré and Boellmann, and Mr. Avlonitis was heard in numbers by Sarasate and Hubay. J. D.

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PAUL TASSÉVITCH Pianist

"At the piano, his virility, tone color and power blended with a very evident understanding and feeling for Tchaikowsky."

The Sun, New York

"He gave the surging chords of Russian melancholy their full value, to the delight of the audience, which recalled him several times."

The World, New York

"In this his mastery of the instrument was even more apparent. The power demanded of the performer by this concerto was in evidence at all times, and evoked a spontaneous outburst of applause at the close."

The Times, Brooklyn, N. Y.

Aeolian Hall, Saturday, Jan. 29th, 8.30 p. m.

New York Debut of the Hungarian Violinist

GÉZA de KRESZ

Programme

Sonata for Piano and Violin, Op. 21.....Goossens
(With Norah Drewett de Kresz)

Concerto No. 4, D Major.....Mozart

Prelude and Fugue, G Major, Op. 117 No. 5.....Reger

Hungarian Dances.....Brahms-Joachim
(Selected from the Third and Fourth Books)

"Tzigane" (Rapsodie de Concert).....Ravel

Steinway Piano

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New York's Round of Concerts and Recitals

[Continued from page 18]

Op. 148, and an Allegro discovered and published in Vienna only two years ago despite the fact that Schubert has been dead nearly a century. The well known Octet in F, Op. 166, for strings, clarinet, bassoon, and French horn, completed the program.

In the Quartet and Octet, the playing throughout was admirable in its clarity and interpretative sympathy but the finest ensemble work was done in the Nocturne and Allegro. There, Messrs. Kroll, Willeke, and Giorni, relieved of the need for instrumental augmentation, brought out the charm and gaiety of the two pieces with the unity of spirit and beauty of tone characteristic of the organization. For the rest of the program the Trio had the assistance of Messrs. Karl Kraeuter, Herbert Borodkin, Ludwig Manoly, Gustave Langenus, Lorenzo Sansone, and Angel del Busto. The hall was well filled and the audience responded with evident understanding and appreciation to the blithe lyricism of the program. D. J.

Evlyn Howard-Jones' Début

Another British musician, and one of whom his country should be proud, was introduced to American audiences on the afternoon of Jan. 16, when Evlyn Howard-Jones gave a piano recital in the Town Hall. Mr. Howard-Jones proved an artist to be reckoned with, and that before he had played his first number, the Chromatic Fantasy and Fugue of Bach. This he gave with such intelligence and insight, and such technical finish, that his performance was a pleasure to hear, and the same can be said for the A Flat Sonata, Op. 110, of Beethoven, which is not having the popularity it enjoyed last season. To this work Mr. Howard-Jones brought a variety of moods, an excellent feeling for proportionate values, and unusual delicacy in phrasing.

The artist was equally at home in projecting the romanticism that is Chopin's, and the shadowy beauty of Debussy, whose "Soirée dans Grenade" and "Le Vent dans la Plaine" had fine atmosphere, although Mr. Howard-Jones played them much more definitely than is usually the case. Four new numbers, dedicated to their performer by Frederick Delius, proved naïve and charming, especially the Waltz and Mazurka "for a little girl"—which, surely, cannot be Mr. Howard-Jones? John Ireland's Rhapsody was also introduced, and encores were not unknown. W. S.

Maria Kurenko in Début

Maria Kurenko, a Russian coloratura soprano who has sung with success in other parts of the country, made her New York début in Carnegie Hall on the afternoon of Jan. 16, with Myron Jacobson at the piano and John Amadio contributing occasional flute obbligatos. Interest in her singing increased as the afternoon wore on. She was best in intimate songs of a light and cheerful character. The voice, throughout the recital, was more effective in its medium and low range, the latter being of extraordinary beauty and good placement for a singer who has wandered in the pleasant fields of floritura. The quality is fresh and save for an occasional stringency almost like putting a lid on the upper tones, the placement was even and effortless.

Had she been announced as a lyric soprano, one might have dwelt upon the very beautiful lyric singing which Mme. Kurenko did, and let some far less interesting coloratura go by the boards as an avocation. As she has challenged a verdict as a coloratura, one must admit that none of the floratura was in any way striking. She exhibited a tendency to asperate her scales and turns instead of singing them with a straight "ah," and in very high passages the tone was constricted and the notation not invariably clear. In the grueling aria of *Costanze* from Mozart's "Die Entführung" a couple of measures toward the end were omitted entirely. The "Dinorah Shadow Song," however, was delicately done and much nearer the technical perfection this sort of music requires if it is to be sung at all. Mme. Kurenko's voice seems to be a lyric one, pure and simple, and her coloratura tendencies, one would say, were psychic rather than physical.

The program opened with a group by Handel, Giordigiani and Mozart. This was followed by excerpts from "Sne-

gourotchka," Glinka's "A Life for the Tsar" and "Dinorah." The fourth brace was of songs by Sibelius, Reger and Leoncavallo, and the Scena from Act I of Massenet's "Manon." The final group was a somewhat altered version of Gounod's "Berceuse-Sérénade" with flute obligato, and a part of the Mad Scene from "Lucia."

With her second group, Mme. Kurenko began to do some lovely singing. The "Snegourotchka" aria was nicely sung, so also Tchaikovsky's inconsequential "A Song." The vivacious Hornpipe from "A Life for the Tsar" was wholly delightful in spirit and was sung with fine tone. As encore for the "Dinorah" she sang Chopin's "The Maiden's Wish," a song put off the recital map once and for all by a singer named Marcella Sembrich. As a second encore, Mme. Kurenko sang deliciously Pèrre Martini's Minuet, "Mes Moutons je Mène en ce Séjour," which evoked memories of the late Lillian Henschel. The fourth group was not striking save for the "Manon" Scena. This was really a fine piece of singing, not only from the vocal point but also histrionically. One may conjecture that Mme. Kurenko would make an alluring *Manon* in every respect.

The Gounod was a sort of share-and-share-alike between the voice and the flute, the instrument frequently taking phrases which the composer originally gave to the voice. The "Lucia" Scena, which began with "Ardon gl' Incensi," was interesting and closed the concert effectively.

Mr. Jacobson's accompaniments were excellent and well-considered in every way at this recital. J. A. H.

Mme. Cahier's Third

Mme. Charles Cahier gave the third of her four Aeolian Hall song recitals scheduled for this season, on Saturday night, Jan. 16, with the instrumental cooperation of the Hartmann String Quartet and the customary assistance of Karl Ruhrseitz at the piano. As usual, the contralto contributed a number of vocal rarities, on this occasion an old English group by Sixteenth and Seventeenth Century composers, Thomas Greaves' "Man First Created Was," Thomas Bateman's "Floods of Tears," and Richard Nicholson's "Cuckoo," with the accompaniment of the Quartet. Unfamiliar to the average concert-goer, too, were the four Scotch songs arranged by Haydn for voice, with piano, violin and cello, a delightful collection for whose revival Mme. Cahier deserves thanks.

With Mr. Ruhrseitz, the singer gave a group of six Brahms Lieder. Despite the fact that early in the evening Mme. Cahier had asked her audience's indulgence for an attack of hoarseness, nevertheless her familiar musicianship and interpretative skill made up for any temporary vocal indisposition. Owing to this handicap, however, the final numbers, modern songs of Pizzetti, Grovlez, Debussy and Enesco, were omitted, and several Lieder added instead. Brahms' "Gang zum Liebchen" and "Vergleichliches Ständchen" were encored. The other songs included the composer's "Auf dem Kirchhof," "O, Kühler Wald,"

"Immer Leise wird Mein Schlummer," and "Willst du dass Ich Geh." D. J.

Harold Morris Plays

Harold Morris gave a piano recital in Aeolian Hall on the afternoon of Jan. 16. The program included Griffes' "White Peacock," "The Night Winds," and "The Fountain of Acqua Paola," Marion Bauer's new "Turbulence" and "Introspection," Schumann's Symphonic Studies, Beethoven's "Waldstein," two Chopin Preludes, the Lisztized "Liebestod," and short numbers by Scarlatti, Bach-Busoni, Glinka-Balakireff, Moszkowski and Morris.

The interesting thing about Mr. Morris is his exuberance, sunniness that lends a certain charm to the music he interprets—a quality, it is true, that is apt to become monotonous if indiscriminately apparent. One does not, for instance, care for a great deal of physical healthiness in the "Liebestod," nor in anything that Griffes has written. On the other hand, the Beethoven was delightful, played as though it were the "Aurore" that the French would have it. The March from the Schumann Variations had fine spirit.

Miss Bauer's two moods seemed well written, spontaneous, and grateful for the player, and Mr. Morris' Scherzo had a carefree quality characteristic of him. A good-sized audience drew obvious pleasure from the recital and remained for numerous extras. W. S.

"Virginibus Puerisque"—et

Miriam Witkin, soprano, gave what she designated as a "song recital for kiddies and grown-ups" in the music salon of Steinway Hall on the afternoon of Jan. 17, with Walter Charak, cellist, as assisting artist, and Dorothy Longacre as accompanist. Miss Witkin chose her program from a list of composers which was staggering in its copiousness and which ranged from Brahms and Mozart to contemporary writers of the lightest description, though she eschewed anything bordering upon jazz. Explanatory remarks were made before some of the numbers. Miss Witkin's voice is an agreeable one, well placed and well handled. It might be worth her while to challenge a verdict in a more formal program in a less intimate hall. Mr. Charak played creditably. The audience was large for the hall and was much interested. J. A. H.

Dushkin in Recital

An aristocratic style, a fine tone and an evident fondness for delicate detail, were features of Samuel Dushkin's violin playing in Aeolian Hall on Sunday afternoon.

Appearing in New York for the first time in three years, Mr. Dushkin took infinite pains with the graceful figuration and form of Boccherini's Concerto, delighting, apparently, in ornamental passages for their own sake, and wisely eschewing any effort to make the burden of the work deeply impressive. It was a gracious reading of the Concerto that he gave, one that was effective by reason of impersonal beauty of line and filigree rather than through an appeal

to the sentiments. This is not to imply that Mr. Dushkin is lacking in emotion—his playing of a "Spanish Suite" by Albeniz proved that he has temperament—but is recorded as evidence of a sensitive mind that could never transgress against the canon of good taste.

In the Albeniz work, given for the first time in New York, Mr. Dushkin did not always permit himself the abandon usually associated with Spanish music, but there was no lack of refined expression.

Other numbers were the "Devil's Trill" Sonata, and short pieces by Moussorgsky, Ravel and Rachmaninoff.

Raymond Bauman was an accompanist who reflected clearly the moods of the soloist. N. S. G.

Robeson and Brown Again

Having established a clientele of their own, Paul Robeson, the Negro actor, and his accompanist—"chorus," Lawrence Brown, gave another of their recitals of Negro Spirituals in the Selwin Theater the evening of Jan. 17. As usual, Robeson did most of the singing, while Brown contented himself with playing accompaniments that scarcely could have been better for their purpose. Now and then he chimed in with a vocal phrase that was just right to enhance the effect of his principal's musical interpretation of the folk spirit of his race. The accompanist also was the arranger of a number of the songs. Robeson's most appealing numbers were those of sombre, melancholy character. In these his tone, particularly the low notes, had that lush mellowness that seems to be peculiarly the property of undeveloped, uncultivated voices. There were times when he grew husky and other times when his lack of vocal training manifested itself in a bottling-up of his upper notes. But his enunciation was a thing to marvel at, and there was no escaping the emotional appeal, always quietly and untheatrically achieved, of many of his numbers. The reviewer has never heard "Water Boy" sung as he sang it. "I'll Hear de Trumpet Sound" was another lesson in sympathetic interpretation. O. T.

Casals Returns

The applause that Pablo Casals received when he appeared on the stage of the Town Hall on Sunday afternoon, for his first recital of the season, was spontaneous and prolonged enough to have gratified the most hardened public idol. Seldom is an artist welcomed with such a convincing demonstration of affection. And, even after Mr. Casals had played his last encore and the curtains had been drawn as a signal that no more

[Continued on page 32]

PAUL STASSÉVITCH

"First stood up and played the Brahms violin concerto with fine spirit. Then he sat down and played the Tchaikovsky concerto in B flat minor, making a much better impression."

The Post, New York

"Mr. Stassévitch is an accomplished performer upon both instruments."

The World, New York

"Considering what it takes to be a genius, and how widely scattered the species is, Mr. Stassévitch should be handed as large a bunch of laurels as possible."

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—St. Paul Pioneer Press.

Her voice has a liquid quality, clear and high and well trained, and she sings with charm and grace.

—Maurice Rosenfeld, Chicago Daily News.

The freshness of her voice was an almost startling delight—there is a buoyant, natural quality to it that is so immediately pleasing.

—New York Sun.

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Vocal Duets Top Budget of Recent Publications

By SYDNEY DALTON



Call the singing of duets a novelty would be an exaggeration, nevertheless, it is a form of vocal art that is seldom heard in our concert halls. There are, no doubt, several good reasons for this. In the first place, it is not easy to find two voices that blend so exactly that they would be suited to the performance of duets in a really first-class manner. Then there is a possibility—merely a possibility—that singers, as a class, like to shine alone in their particular realm.

A Volume of Duets for Two High Voices

There are, however, two artists, well known to the recital-going public, who have done considerable duet work together. They are Alma Gluck, soprano, and Paul Reimers, tenor. Apart from their numerous engagements as soloists, these two have appeared frequently in duets for two high voices, and there has just been issued a book of "Folk-songs and Other Duets" (Oliver Ditson Co.) selected from their repertoire. Eighteen numbers are included, ranging from Cadman's "At Dawning" and Bland's "Carry Me Back to Old Virginny" to lieder by Schumann and Dvorak. The arrangements, when such were necessary, have been excellently done, some of them by Mr. Reimers.

A Twilight Song by Selim Palmgren

There is charm, delicacy and feeling in a "Twilight Song" by Selim Palmgren (G. Schirmer). The music is an admirable setting of a worth-while poem by Helen Gage Jerrard; and Mr. Palmgren, though of foreign birth, has made none of the customary errors of accent, save in stressing the second syllable of the word "daylight." But in this he has followed the original error of the author, so the blame can hardly be laid at his door. Apart from the interesting voice part, there is an independent accompaniment with a counter melody that rounds out this unusually good song. It is for medium or low voice.

Songs Secular and Sacred by B. Hamblen

"Crying Water," a new song by Bernard Hamblen, (Enoch & Sons) promises to take a prominent place among the songs of Indian origin, or inspiration. It has a considerable amount of the catchiness of rhythm made popular by "From the Land of the Sky Blue Water," though it is in no way an imitation otherwise. Doubtless it will have a wide and deserved vogue, an idea evidently shared by the publishers, as it is put out in three keys, and for duet and women's quartet or chorus.

Mr. Hamblen is also the author and composer of a sacred song, "Beside Still Waters," another Enoch publication. This is written in what may be called the popular style of church song. It possesses tunefulness, and neither in the voice part nor accompaniment are the demands great. There are two keys.

Another Blue Lotus Song by K. R. Heyman

Under the general title of "The Blue Lotus," Katherine Ruth Heyman has composed two songs, the first of which, "Amina's Song," was reviewed in these columns some time ago. The second of them, entitled "Mystic Shadow" (Composers' Music Corporation) has recently come from the press. Like its forerunner, it is a very unusual song; in fact, its strange, exotic flavor is its outstanding feature. Singers with low or medium voices who are seeking for a number that is decidedly out of the ordinary will certainly find it in this setting of a poem by Stephen Crane. This composer evidently finds inspiration in the music of the East. At least, it has "atmosphere."

Sacred Songs by Well Known Composers

Samuel Richards Gaines is the composer of a melodious and well written sacred song, entitled "Father of Love" (Oliver Ditson Co.), that church soloists will find useful and interesting. It has a good melody and the accompaniment, which is particularly well written for organ, possesses harmonic substance of a more substantial kind than is usually found in this type of song. Edna Morse Christy's text is appropriately devotional. There are keys for high and low voices.

Charles P. Scott's sacred song, entitled "The Voice of Joy," another Ditson publication, is also put out for high and low voices. It is along conventional lines, with much repetition of words and phrases; tuneful, in a straightforward manner and lively in mood.

New Music for Austin Dobson Words

"The Ladies of St. James's," a setting of the well-known poem by Austin Dobson, is one of the best songs that has come to me, bearing the name of Clarence Olmstead. It is for low and medium voice (G. Schirmer) and the music associates itself admirably with the delicate and highly polished verses. There is a flavor of aristocracy and aloofness about it, mixed with the more democratic charms of Phyllida. All this Mr. Olmstead portrays in his attractive music, which is both original and well written. This song is worthy of the attention of the most particular among the vocalists.

A Ballad by Victor Schertzinger

Victor Schertzinger and Pola Negri have collaborated in the making of a ballad called "Wanting" (Harold Flammer). It is for a low voice and is kept within an easy range. The text is written in the style of the popular ballad, and Mr. Schertzinger's music is of the same pattern. It possesses tunefulness, along well established lines, and the singer is constantly aided by the doubling of the melody in the accompaniment. It is easy to sing and to play.

Mood Pieces for Piano by Francis Frank

Under the general title of "Two Mood Pieces" Francis Frank contributes two pieces to the literature for piano (G. Schirmer), one of which, Fantasia, has much to recommend it. Its brilliancy is thoroughly pianistic and its musical qualities equally interesting. The middle movement is an Andante sostenuto that bal-

ances and contrasts with the beginning and ending. This is in a Brahmsian style and well sustained. It is a very worth while number. Its companion piece, "Moonlight," is by no means its equal and Mr. Frank adds nothing to his achievement with his Fantasia in publishing it.

Characteristic Piano Pieces for Beginners

"Sleep! Dream! Awake!" is the general title of three characteristic pieces for the piano by Marie Seuel-Holst (Carl Fischer). The first, a Lullaby, is entitled "Mammy's Croon Song"; the second, in waltz time, "Drowsy Poppies,"

and the third is a Morceau illustrating "Early in the Morning." All three are for grades two and three. The composer has written melodiously and in a manner that will make a strong appeal to young pupils. There is contrast in touch, rhythm and mood. The technical and musical growth of aspiring pianists will be much assisted by these entertaining little fancies.

"Chanson de Pierrot," a new composition for violin and piano by Arthur Troostwyk, MUSICAL AMERICA'S New Haven correspondent, has been accepted for publication and will be issued at an early date.

Minneapolis Men Magnet in St. Paul; Programs Given in Hospitable Homes

ST. PAUL, MINN., Jan. 16.—From the standpoint of the large audience, the eighth concert by the Minneapolis Symphony, Henri Verbrugghen conducting, and with Efrem Zimbalist as soloist, deserves first place in the chronicles of a week past. St. Paul's Municipal Auditorium housed, on this occasion, nearly 3000. The program was:

"Bear" Symphony.....Haydn
Suite, "From the Northland".....Sowerby
"Marche Joyeuse".....Chabrier
Violin Concerto in A Minor.....Glazounoff

With the exception of the Chabrier number, all were programmed as "first time in St. Paul," and all were acclaimed by a grateful audience. Mr. Zimbalist won much applause, and responded with two unaccompanied encore numbers.

Serge Prokofieff and Lina Llubera, soprano, gave a program before the Promusica at the home of one of its members. A list of modern music was given over in generous measure to compositions of the visitor, played by himself. Mme. Llubera's contribution to the recital constituted the exceptions to this rule, being numbers by Moussorgsky, Rimsky-Korsakoff, Misakovsky and Stravinsky. The Russian text was used by the singer. She was accompanied by the composer-pianist.

George F. Lindsay again opened his hospitable home Sunday evening for a program of the Verbrugghen String Quartet, under the most favorable conditions for such a hearing. The pro-

gram opened with Haydn's Quartet in C Major. Mr. Verbrugghen made extended analytical remarks, illustrated theme by theme, for the better understanding of a performance of one of Beethoven's posthumous quartets, which followed.

The Schubert Club's student section devoted a recent Saturday afternoon to an illustrated study of the development of the string choir. Maximilian Dick conducted a group of fifteen young people in arrangements suited to their technical equipment, providing an interesting and enjoyable demonstration. Those participating in the program were Dorothy Hutchinson, Gertrude Peterson, Theodore Will, Henry Hutchinson, Gustave Mehlin, Robert Wolf, Lewis Orenstein, Francis Plante, Jack LaTua, Albert Jeuy, William Manke, Harry Eurist, Esther Eue, Emmet O'Connor, Westcott Price, Paul Albrecht and Myrna Hovde, all of the string choir; Hazel Nelson, soprano, Emily W. Archibald, pianist, and Elsie Madison, contralto.

At a previous Schubert Club program Mrs. Benjamin Sommers and Louise Jenkins gave Christmas carols; Rose Phyllis Mathieson and Mrs. A. C. Bookstaver a symphonic reading of "Gabriel Grubb," the text being taken from Dickens and set to music by Little; and Mrs. De Forest Spencer and Mrs. W. R. Raudenbush played the Grieg Sonata for violin and piano. Gerald Bliss read a paper, "Types of Musicians."

FLORENCE L. C. BRIGGS.

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CURTIS QUARTET TO APPEAR IN CAPITAL

Mrs. Bok Donates Concert to New Washington Auditorium

PHILADELPHIA, Jan. 16.—The services of the newly organized Curtis Quartet have been offered by Mary Louise Curtis Bok, founder of the Curtis Institute of Music, for a concert to be given on the evening of Feb. 4, in the new Chamber Music Hall of the Library of Congress, donated to the nation by Mrs. F. S. Coolidge.

The Washington concert will be the first public appearance of the Quartet, the members of which are the following artists from the faculty of the Curtis Institute: Carl Flesch, first violin; Emanuel Zetlin, second violin; Louis Bailly, viola, and Felix Salmond, 'cello.

The program includes Haydn's Quartet in D Minor, No. 41, and Beethoven's Quartet in C Major, Op. 59, No. 3. Mr. Flesch will play two pieces for the violin unaccompanied.

The concert is the first of three public performances to be given this year by the Quartet. The second, on the evening of Feb. 18, will introduce the Quartet to Philadelphia music-lovers with a concert in the foyer of the Academy of Music. A week later, on the evening of Feb. 25, the Quartet will make its only appearance of the season in New York at Town Hall.

Herbert Putnam, Librarian of Congress, and Carl Engel, chief of the music division of the Library, have expressed themselves as deeply gratified by Mrs. Bok's action.

Nicholas Longworth, Speaker of the House, is taking a personal interest in the concert.

TOLEDO MUSEUM MARKS OPENING OF NEW HALL

Music Committee Plans Continuance of Public Recitals and Sunday Afternoon Programs

TOLEDO, Jan. 16.—Opening of the Toledo Art Museum, with a concert hall seating 1000 people marked the completion of an edifice which establishes Toledo as an art center.

The formal dedication of the newly enlarged Museum of Art Building, gift of its founder, the late Edward Drummond Libbey, was observed with opening exercises held in the beautiful new hemicycle. The program included an address by George Stevens, director of the museum, a musical program given by Mrs. Frederick Fuller, soprano, and the combined high school orchestras, under the direction of Bessie Werum.

The director reviewed briefly the history of the museum from April 18, 1901, when Mr. Libbey headed the list of incorporators and became its first and continuous president. The speaker said that early in the history of the institution its president expressed the aim to open its exhibits free to teachers and pupils on specified days. The policy of free education for museums of art was put into practice by the Toledo Museum and has been adopted by similar institutions in America.

The music committee of the Art Museum plans to continue its educational recitals on the first Monday of every month, and also the Sunday afternoon concerts, all of which will be open to the public.

HELEN MASTERS MORRIS.

Alfred Hollins and Maria Carreras Heard in Indianapolis

INDIANAPOLIS, Jan. 16.—Alfred Hollins, English organist and composer, attracted many music lovers to his recital, on Jan. 13, at the Tabernacle Presbyterian Church. The Indiana Chapter of the American Guild of Organists, of which Horace Whitehouse is dean, is accredited with the appearance of this splendid organist. The program included the Prelude and Fugue in D by

Bach; the "Oberon" Overture, and numbers by Wolstenholme, Watting, Turner and several of the player's own compositions, all of which were warmly received. Of especial interest was the musicianly improvisation of a theme submitted by a member of the Guild. The Indianapolis Männerchor enjoyed a program by Maria Carreras, pianist, on Sunday afternoon, Jan. 10, at the Academy of Music. This was her second appearance here, and she played a program of works by Beethoven, Chopin, Gluck-Sgambati, Brahms and Liszt. The Sunday afternoon concert at the Herron Art Institute, Jan. 10, was provided by Ferdinand Schaeffer and Eleanor Beauchamp. "The Development of the Sonata" was the subject of Mr. Schaeffer's talk, illustrated by himself and Miss Beauchamp, playing violin and piano, respectively, in sonatas by Mozart and Beethoven.

PAULINE SCHELLSCHMIDT.

FINE PROGRAM GIVEN BY PORTLAND STRING QUARTET

Ancient and Modern Music Presented to Oregon Audience—Cantata Is Feature of Calendar

PORTLAND, ORE., Jan. 16.—The Portland String Quartet, comprising Franck Eichenlaub and Carl Denton, violins; Ted Bacon, viola, and Ferdinand Konrad, 'cello, assisted by David Campbell, pianist, was presented by R. B. Walsh in the Franklin High School concert series on Jan. 8. The delectable program consisted of Mozart's Quartet in F, the Presto from Grieg's Quartet, a Borodin Nocturne, "Molly on the Shore" by Grainger and Dvorak's Quintet, Op. 18. Mr. Campbell cooperated in the last and also played solos. The ensemble disclosed individual musicianship, and is a distinctive asset in Portland's musical organizations.

The choir of the Central Presbyterian Church, led by J. William Belcher, was heard in Henry Wildermere's Cantata "The Holy Nativity," at the municipal concert on Jan. 3. The soloists were Mrs. Paul B. Wiggins, soprano; Mrs. Arthur I. Moulton and Mrs. Claude O. Young, contraltos; Frank G. Pritchard and Harry Moore, tenors, and Mrs. L. W. Waldorf, violinist. Frank A. Douglas was accompanist.

Students appearing before the MacDowell Club were Madeline Susanka Dwyer, contralto; Abe Bercovich, violinist, and Laura van Houten, pianist, from the studios of Mrs. Fred L. Olsen, Walter Bacon and Helen van Houten.

Elizabeth Johnson arranged a program for the Monday Musical Club which was given by Gail Young, soprano, accompanied by Genevieve Baum Gaskins, and Eleanor Carolyn Gaskins, pianist.

Recent recitals have been given by pupils of Marie A. S. Soule, Carrie R. Beaumont, Ted Bacon, Marion Mustee and Rita Emrich.

JOCELYN FOULKES.

YALE HEARS JERITZA

Harry B. Jepson Opens Annual Public Organ Series

NEW HAVEN, CONN., Jan. 16.—The third concert in a series of five given under the auspices of the Yale School of Music was heard in Woolsey Hall when Maria Jeritza, soprano of the Metropolitan Opera Company, appeared. She was assisted by Maximilian Rose, violinist, and Emil Polak, pianist. An audience that occupied every seat in the large auditorium, and additional space on the stage, greeted the artists with enthusiasm.

The first of the Sunday afternoon musicales at the Faculty Club was given on Jan. 10. An audience of Yale faculty members derived pleasure from the program.

The annual series of organ recitals on the Newbury Organ in Woolsey Hall

began last Sunday afternoon. Harry B. Jepson, university organist at Yale, gave a program that contained works by Mendelssohn, Jongen, Bach, Widor, Miller, Reubke and the organist's own "La Zingara." The entire series to be played by Mr. Jepson is open to the public.

The Wesleyan University Glee Club, assisted by the Club Quartet, was heard last week at the Hillhouse High School Auditorium.

Arthur Whiting, on Monday evening in Sprague Memorial Hall, presented the second of five "Expositions of Classical and Modern Chamber Music." Mr. Whiting chose for this recital works for piano by Bach, Brahms, Chopin, Handel and Debussy. ARTHUR TROOSTWYK.

Maria Kurenko Makes N. Y. Début After Tour and Opera Engagement

(Portrait on Front Page)

PROMINENT among the European artists to make their American debuts this season is Maria Kurenko, Russian coloratura soprano.

Miss Kurenko was educated in the University of Moscow, where she studied law, and at the Moscow Conservatory, where she studied music. Forced to earn her own living during the Revolution, she took up singing as a career, made her professional debut with the operatic company of Kharkoff, and went from there to the Grand Opera of Moscow, where for five years she was a favorite.

She has appeared in the music centers of Europe, singing in concert and opera in Paris, Finland, Iceland, Germany and the leading cities of Russia. Miss Kurenko arrived in New York early in the autumn, and went immediately to the Pacific Coast, where she appeared in "Rigoletto" and "Lakmé" with the Los Angeles Grand Opera Company.

She gave many concerts in the West, notably in San Francisco, Portland, Seattle. On the way East, she gave several concerts with success in the Middle West, broadcast two radio concerts and sang at a Bagby Musicale at the Hotel Waldorf-Astoria. On Jan. 7, Miss Kurenko made her Boston debut and was enthusiastically received for the intelligence with which she tempered brilliant coloratura singing. She also appeared in Chicago in a joint list with Cecilia Hansen. On Jan. 16 she made her New York debut in Carnegie Hall.

BACH PROGRAM PLEASES

Frank Moss Heard in San Francisco With Assistance of Dancer

SAN FRANCISCO, Jan. 16.—Frank Moss, pianist, assisted by Eugenja Liezbinska, danseuse, gave an all-Bach program before an interested and appreciative audience in Scottish Rite Temple on Jan. 4. The program consisted of the Chromatic Fantasia and Fugue, the "Italian" Concerto, the "English" Suite in A Minor, which Miss Liezbinska interpreted in dance, and Bauer's arrangements of the Partita in B Flat and the Toccata in D.

Mr. Moss plays Bach with reverence and understanding, and succeeded in making the program enjoyable to both layman and musician. The limpidity of his runs in the Fantasia, exceptional attention to the rhythmic figure and its corresponding melodic message in the first movement of the Concerto and in the Fugue, were conspicuous factors in the pianist's work.

In the "English" Suite, Miss Liezbinska did some exquisite dancing. It was full of meaning, done with the grace of a sprite. Dancer and pianist were mutually inspired, and in the Sarabande were at their best. The other movements were given with ravishing effect and the whole disclosed a perfect unity.

The concert was under the management of Lulu J. Blumberg.

MARJORY M. FISHER.

JEAN MACDONALD

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BUFFALO REJOICES IN ORCHESTRAL ART

Detroit Symphony, Friedman and Paderewski Reap Honors

By Frank W. Balch

BUFFALO, Jan. 16.—Well established as a favorite attraction, the Detroit Symphony with Ossip Gabrilowitsch conducting, delighted a large audience in Elmwood Music Hall on Jan. 5, at one of the regular concerts in the Buffalo Music Foundation's orchestral series.

A brilliant soloist was Ignaz Friedman, pianist, who aroused such tremendous enthusiasm that the "no-encore" rule was broken. He played Chopin's G Flat Etude as an extra. Mr. Friedman appeared with the orchestra in Tchaikovsky's B Flat Concerto, his broad musicianship making a deep impression.

Ignace Jan Paderewski, who always attracts a capacity audience, gave his 1926 local recital on Jan. 8 in Elmwood Music Hall under the direction of the Buffalo Musical Foundation, Marian De Forest manager.

Mr. Paderewski was accorded a reception entirely fitting his station in the musical world, and one transcending anything Buffalo has witnessed in years. At the conclusion of a colorful Chopin program, hundreds of admirers crowded about the stage, calling for, and receiving, numerous encores. Dr. Francis E. Fronczak, city health commissioner, headed a reception committee of Polish-Americans which presented huge floral tokens.

Another delightful "Kiddies' Concert" was presented by the Buffalo Music Foundation on the afternoon of Jan. 5, when school children filled Elmwood Music Hall, heard an instructive lecture by Edith Rhetts, and an attractive program by the Detroit Symphony, under Victor Kolar. THIRTY.

NATIVE WORKS HAILED

Flonzaleys Play Pieces by Loeffler, Schelling and Griffes

CINCINNATI, Jan. 16.—The Flonzaley Quartet was heard at the Women's Club on Jan. 11, in the first concert given under the auspices of the Festival of American Chamber Music. Ernest Schelling, composer and pianist, played in his own "Divertimento" for string quartet with piano. It was a highly descriptive piece and the pianist appeared to advantage in it. The playing of the quartet was, as usual, very fine, indeed.

The program included also Loeffler's "Music for Four Stringed Instruments," Charles T. Griffes' "Two Sketches."

Burnet C. Tuthill is chairman of the chamber music section, and owing to his efforts American music was well represented.

Erich Sorentin, of the Cincinnati College of Music faculty, gave a recital for the violin on Jan. 11 at Greensburg, Ind. PHILIP WERTHNER.

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Boston Activities

Jan. 16.

Singers from Frank E. Doyle's classes gave a musicale in the Hotel Vendome, Jan. 9, for the State Society of Daughters of the Revolution. Participants were Mary Harrison Curtis, soprano, and Magnus Gregersen, baritone. Mr. Doyle accompanied. Piano numbers were given by William C. Heller.

Blanche Dingley Mathews resumed her piano classes last week. Mrs. Mathews has paid her mid-year visit to her classes in the West, and will hold a course next July at the MacDowell Club in Los Angeles.

William Martin, American tenor and pupil of Leverett B. Merrill, of this city, has achieved operatic successes in Paris. Mr. Martin was soloist with the Harvard Glee Club before taking up his operatic course.

On Jan. 23, Myra Mortimer, contralto, will make her American debut in Jordan Hall, under Aaron Richmond's management. Coenraad V. Bos will accompany. Miss Mortimer's program will consist of German Lieder.

Frank Sheridan, pianist, was heard at the St. Botolph Club on Sunday afternoon, Jan. 11. His program was made up of compositions by Rameau, Schumann, Griffes, MacDowell, Daniel Gregory Mason, Chasins and Chopin.

Gladys de Almeida, soprano, was soloist before the Harvard Musical Association on Jan. 8. Miss de Almeida's program included songs by Mozart, Horstmann, Engel, Hagemann, Georges, Bax, Duparc, La Forge, Sarti, Watts, Manney, Repper and Titcomb. She was also heard in Spanish and Portuguese folk-songs. Henry Levine played masterly accompaniments.

A large audience attended the concert given Sunday evening, Jan. 10, by Dai Buell, recently returned from a four months' concert tour abroad. She appeared at Alden Park Manor, Brookline. Miss Buell gave a pleasing performance. She played the "Danse" by Debussy, a Chopin Ballade, and this composer's Berceuse and "Revolutionary" Etude, as well as "Of Br'er Rabbit" by MacDowell. Her encores were by Chopin.

Henry Gideon gave a talk on "Aspects of Russian Choral Music" in the Lecture Hall of the Boston Public Library, Sunday afternoon. The Men's Choir of King's Chapel, under Raymond C. Robinson, sang Russian religious works. This lecture marked Mr. Gideon's first appearance on the lecture platform in Boston this season.

The Edith Noyes Club gave a reception and musicale in Jefferson Hall, Trinity Court, Jan. 9. Guests of honor were Mme. Noyes Greene, Mary Whittemore, Grace Horne, Floyd Walser and Roy G. Greene.

A series of three lectures on church music will be given in the Cathedral Church of St. Paul on successive Thursday evenings, beginning Jan. 14. These lectures will be open to the public, and will be illustrated by organ and choir numbers. The speakers and their subjects are: Wallace Goodrich, "Early Anglican Church Music"; Rev. A. Vincent Bennett, "The Later Composers," and Arthur Phelps, "The Modern School." Mr. Goodrich is dean of the faculty of the New England Conservatory and secretary of the Commission of Church Music of the Episcopal Church; Mr. Bennett, who is assistant rector at the Church of the Messiah, is also a member of the Commission, and was formerly an instructor in church music at the Episcopal Theological School, Cambridge; Mr. Phelps is director of music at the Cathedral.

W. J. PARKER.

EASTON, PA.—The midwinter organ recital at Lafayette College was given before a large audience in the Colton Memorial Chapel, Jan. 10, by Thomas Yerger, organist of the College, assisted by the string orchestra of the First Reformed Church, A. M. Weingartner, conductor.

MARGARET H. CLYDE.

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BOSTON, Jan. 16.—Announcement is made of the marriage at Portland, Me., of Margaret Mason to Stuart Mason, conductor of the People's Symphony in this city. Mrs. Mason, whose home was in Clarinda, Iowa, came to Boston, about five years ago, and studied piano and composition under Mr. Mason at the New England Conservatory. She has won three of the Henry Endicott prizes for composition. W. J. PARKER.

"Fay Yen Fah" Follows Success With Two More Performances

[Continued from page 3]

nasty, during the Eleventh and Twelfth centuries, when Chinese art was at its height. Mr. Grandi's work, both in settings and costume designs, is tremendously effective.

Credit should be also given Giuseppe Papi, chorus master, who has made the San Francisco Opera Company chorus an asset to any production.

"Fay Yen Fah" is booked for two additional performances during the two-weeks' season. Its success is assured. Mr. Crocker expressed himself as greatly pleased with the production, and stated that the hearty interest and co-operation of the entire company touched him deeply.

MENGELBERG FETED IN PITTSBURGH VISIT

Thibaud and Giannini Heard in Recitals of Much Appeal

By William E. Benswanger

PITTSBURGH, Jan. 16.—Willem Mengelberg and the New York Philharmonic drew two of the largest audiences of the season to Syria Mosque on Jan. 8 and 9. The concerts were given under the auspices of the Pittsburgh Orchestra Association. The following program was played on Friday night:

"Unfinished" Symphony.....Schubert
"Negro" Rhapsody.....Goldmark
Overture to "Leonore," No. 3.....Beethoven
"Death and Transfiguration".....Strauss

The Saturday afternoon program was as follows:

Overture, "Der Freischütz".....Weber
"Italian" Symphony.....Mendelssohn
"Romeo and Juliet," Overture-Fantasia.....Tchaikovsky
Overture, "The Flying Dutchman".....Wagner

Both these programs, ranging from Mengelberg's monumental Strauss to the serenities and Victorianisms of Mendelssohn, were done with breath-taking power, sweep, and ever-present conviction and depth of understanding.

In Carnegie Music Hall on Jan. 7, the

Art Society presented Jacques Thibaud, French violinist. Mr. Thibaud has added to his stature as an artist. His major number for this concert was the Brahms A Major Sonata, which was played with a wealth of tone. His program included the Bruch D Major Concerto and many shorter numbers. The accompanist, Jules Godard, was always capable.

Edith Taylor Thomson presented Dusolina Giannini, soprano, in recital in Carnegie Music Hall on Jan. 12. Beginning with an old Italian group, Miss Giannini pursued her way brilliantly through a program devoted to lieder and modern Italian and Spanish songs. Mollie Bernstein played the accompaniments.

The Tuesday Musical Club sponsored a recital by Theo Karle, tenor, in Memorial Hall on Jan. 5. Mr. Karle was accompanied by Earl Mitchell.

The Cornell Musical Clubs gave a combined concert in Carnegie Music Hall on Jan. 1.

Edith Taylor Thomson presented Ruth Draper at Carnegie Music Hall on Jan. 6.

Dallmeyer Russell, Pittsburgh pianist, appeared as soloist with the Minneapolis Symphony, under Henri Verbrugghen, conductor, in Minneapolis on Jan. 10.

Russian Novelties Interest Los Angeles

LOS ANGELES, Jan. 16.—Russian music new to local audiences formed the first of three programs given by the Philharmonic Orchestra under Modest Altschuler. This series is sponsored by the Russian Art Club. Mr. Altschuler presented the following program on Jan. 7:

Entre-Act from "Orestea".....Taneieff
"Idyl".....Scriabin
Scherzo.....Prokofieff
Humoresque, for Four Bassoons.....Vassilenko
Suite "To the Sun".....Vassilenko
Third Act from "Mlada".....Rimsky-Korsakoff

Except for an occasional likeness of Russian folk-music in the Vassilenko Suite, this, as well as the compositions of Taneieff and Scriabin, contained little which would group them as typically Slavie music. They are very good kapellmeister musik. Scriabin, of course, is attractive by reason of his orchestration, which he gained in part from Wagner. Vassilenko, too, is under the influence of the master of Bayreuth and of Grieg. The suite "To the Sun" ("Au Soleil") is at best a Sunday afternoon popular concert item.

"Mlada" of Rimsky-Korsakoff is a typical opus by the composer of "Schéhérazade" and "Snegourochka." As the score depends on apparently extravagant stage magic and quick episodic changes of the ballet melodrama, a concert performance will not do it justice. Then it seems choppy and longer even than it actually is, though it exceeds half an

hour without pause. Like all Rimsky-Korsakoff's scores, there is no lack of fanciful, semi-Oriental material and of harmonic and instrumental color. In that it was specifically Slavie.

Prokofieff, who imitates a village band or the babble of old men, is conventional. His humor is tame, trifling with canonic treatment, and the "Humoresque" interesting only because it exemplified the timbre of the bassoon.

BRUNO DAVID USSHER.

Baltimore Applauds Elizabeth Gutman in Costume Recital

BALTIMORE, Jan. 16.—Elizabeth Gutman, singer of folk-songs, with Frank Bibb at the piano, gave a costume recital at the Art Center, Jan. 7, for the benefit of Mount Royal School. Chinese, Russian, Spanish, and Italian songs were presented with taste. Examples of early Californian tunes, arranged by Gertrude Ross, and Creole songs by Lillie Strickland gained much applause.

FRANZ C. BORNSCHEIN.

Opera Singer Marries Motors Official

MACON, GA., Jan. 16.—Grace Frazer, singer, who made a debut with the San Carlo Opera Company three seasons ago, and Robert Fagar Black, vice-president of the Mack International Motors Corporation, were married in Christ Episcopal Church here this week. They will sail for a wedding trip to Cuba.



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“Hyperprism” Among Novelties in Boston Week

BOSTON, Jan. 18.—Michael Press appeared as guest conductor of the Boston Symphony at the twelfth pair of concerts on Friday afternoon and Saturday evening, Jan. 15 and 16. Jacques Thibaud, violinist, was soloist. The program was as follows:

Overture, “The Flying Dutchman,” Wagner
Concerto in D for Violin and Orchestra, Brahms
Symphony No. 1, Op. 39.....Sibelius

Mr. Press conducted his program in sincere, straightforward, musicianly fashion. His manner avoids the superficial graces and showy gestures of theatricality. Nevertheless, his interpretations were exceedingly vital and dramatic. Wagner's Overture was played with a free-flung, stormy impetuosity. The Sibelius Symphony was Mr. Press's *tour de force*. He was especially sympathetic to its impulsive restlessness, its stark ruggedness, and its grim, tragic moodiness. There were improvisational sweep and breadth to his reading—a reading that stirred the audience to great applause both for conductor and for orchestra.

Mr. Thibaud, master of violin grace and finesse, revealed himself in a new and more vigorous light in the Brahms Concerto. Eschewing for the most part his characteristic suave poise, Mr. Thibaud, fired by Brahms' granitic and often square-cut music, gave an extraordinarily clean-cut and masterfully profound interpretation of the concerto.

Native Novelties Heard

Stuart Mason resumed his rôle as regular conductor of the People's Symphony at the tenth concert on Sunday afternoon, Jan. 10, at the Hollis Street Theater. Harry Farbman, violinist, was the soloist. The program was as follows:

Symphony in B Minor (“Unfinished”), Schubert
“The Mystic Trumpeter,” Orchestral Fantasy after the poem by Walt Whitman, Op. 19.....Converse
(First time at these concerts)
Concerto for Violin in B Minor, Op. 61, Saint-Saëns
“Hyperprism,” for small orchestra and percussion.....Varèse
(First time in Boston)
“Money Musk,” Country Dance Tune for Orchestra.....Sowerby
(First time in Boston)

The new music which Mr. Mason introduced was of signal merit. Mr. Converse's music was enthusiastically received. The composer, bowing at first from his box, was called to the stage to receive the plaudits bestowed upon his music. Varèse's “Hyperprism” proved to be esoteric music, while Sowerby's “Money Musk” was an ingenious orchestral elaboration of a country dance tune. Mr. Mason conducted the new music with fine taste and keen insight into its worth.

Mr. Farbman gave a warm-toned, technically fluent, and well-knit interpretation of the Saint-Saëns Concerto.

Baritone Sings Spirituals

Julius Bledsoe, Negro baritone, was heard in Jordan Hall on Sunday afternoon, Jan. 10, in a concert of songs that included a group of spirituals. Mr. Bledsoe revealed an unusual baritone voice of mellow resonance and sympathetic quality. It is a well-trained voice, amenable to the technical and emotional demands placed upon it by its possessor. Mr. Bledsoe sang his music with deep, unaffected fervor. Winthrop Parkhurst accompanied sympathetically.

Hempel in Folk-Songs

Frieda Hempel, soprano, sang at Symphony Hall on Sunday afternoon, Jan. 10. A group of German, French, Swiss, and Russian folk-songs featured her program. Miss Hempel, mistress of the fine arts of song, sang with delightful taste and charm. She brought a never-failing emotional verve and piquancy, and an artistic finish to her songs. Mr. Balogh played solos and accompanied in musicianly style.

Harling Cycle Presented

The Apollo Club, male chorus of about ninety voices, gave a program of part-songs at Jordan Hall, on Tuesday evening, Jan. 12. Included in the program was a song by Mr. Harling, of recent operatic fame. Mr. Mollenhauer, leader of the Club, conducted in his usual musicianly manner. He brought precision, enthusiasm and musical taste to the

singing of his chorus. Jean Bedetti, cellist, the assisting artist, played two groups of solos and also the obbligato to Harling's effective musical setting for verses from Richard Le Gallienne's arrangement of the “Divan of Hafiz.” Mr. Bedetti pleased his hearers with his beautiful tone, technical finish, and emotional intensity. Arthur Fiedler, his accompanist, and Frank Luker, the Club's accompanist, played in admirable fashion.

Dushkin Impresses

Samuel Dushkin, violinist, played at Jordan Hall on Wednesday evening, Jan. 13. On the program were Tartini's “Devil's Trill,” Boccherini's recently discovered Concerto, and numbers by Albeniz, Ravel, Rachmaninoff, Kirman, Felber and Wieniawski. Mr. Dushkin proved himself a violinist of marked individuality. He showed a remarkably smooth, unlabored technic. His tone possesses a distinctive quality—sweet and warm, yet not cloying. Thoughtful musicianship, aristocratic taste and finesse, and an impeccable sense of phrasing made his concert one of exceptional interest. Raymond Bauman played artistic accompaniments.

Parish Williams baritone, sang at

Jordan Hall on Thursday evening, Jan. 14. Of interest on his program, which included Italian, German, English and American songs, was Georges Hue's “Croquis d'Orient,” a suite of five clever little pieces. Mr. Williams, the possessor of a light, agreeable baritone voice, sang with vocal beauty and with technical ease. He brings an alert play of imagination and feeling to his interpretations. That Mr. Williams can sing with gusto was shown in his American and English songs. Richard Hageman's accompaniments were of extraordinary craftsmanship.

Songs by Elizabeth Day

Elizabeth Day, mezzo-soprano, gave a recital at Jordan Hall on Saturday afternoon, Jan. 16. Her program showed a wide range of taste, and included old Italian, German, French, Russian, Hebrew, Belgian, and American songs. Miss Day possesses a voice of lovely timbre and texture, which she uses with smooth technical skill. Her diction is of unusual clarity and beauty. She invests each phrase with a genuine warmth of feeling and suffuses her music with imagination, poetic insight and emotional depth. The audiences demanded

repetitions of several of her songs. Léo Podolsky was an accomplished accompanist.

MacDowell Forces Applauded

The MacDowell Club held a concert at Jordan Hall on Wednesday afternoon, Jan. 13. The program consisted of Corelli's Concerto No. 8, for piano and orchestra. Mrs. Langdon Frothingham was the pianist. The orchestra was conducted by Mrs. Clement Lenom. The MacDowell Club Chorus sang Mrs. H. A. Beach's “The Lord is My Shepherd.” William Ellis Weston conducted; Frederick Johnson played the organ; and Mrs. Langdon Simonds was the soprano soloist. The orchestra under Mrs. Lenom played a few novelties—Florent Schmitt's “Soirs” and Erik Satie's “Trois Petites Pièces Montées.” The Club Chorus, with Mrs. Beach at the piano, sang Mrs. Beach's “The Sea Fairies.” Mr. Lenom also performed Saint-Saëns' “Le Carnaval des Animaux,” the assisting pianists being Mme. Renée-Longy Miquelle, and F. Stuart Mason. HENRY LEVINE.

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Jeannette Vreeland

SOPRANO

Boston Recital
January 9

BOSTON EVENING TRANSCRIPT,
Monday, Jan. 11, 1926

Diamonds in the rough are a frequent apparition in concert halls. Musicians young and old, possessed of the desire to succeed but without the faculty of perfecting partially developed abilities, grow wearisomely numerous as the concert season progresses. Occasionally, however, there comes before the public a singer not too loudly heralded, not too pompously imposing, yet able to combine brainwork with some genuine musical endowment. Jeannette Vreeland, a soprano heard at Jordan Hall on Saturday evening, seems well entitled to be listed in this category which forms a small and altogether exclusive group of desirables.

Surely Miss Vreeland's singing shows musicianship which derives only from intelligent and purposeful application. Over all her abilities there is spread such delicacy of finish, such smoothly grained surfaces, such softly glimmering polish as one rarely encounters.

Throughout her recital Miss Vreeland mustered clear resonance and smooth melodic outline. Her high notes, be they hushed and muted or openly brilliant, possess a golden brightness, while through its range her voice manifests flexibility and evenness. Italian, German, French and English texts she made all plainly and clearly intelligible.

With noteworthy success Miss Vreeland essayed some German lieder. . . Especially fine were Wolf's delicate “Knabe und Veilchen,” and his resounding “Ein Solcher ist mein Freund.” An exquisite gentleness, an expressive restraint overlay the first. As for the more ardent “Ein Solcher,” Miss Vreeland contrived with this such exultant rise and fall of melody and mood as to translate the fluctuating exactions of the warm-blooded text.

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Photo by Nicholas Muray

BOSTON HERALD, Sunday, Jan. 10, 1926

Here was charming singing. Vreeland has a lovely voice, a soprano long in range and beautiful throughout its length, with tones in the lowest medium register of a warmth and richness to fill a hearer's heart with content; with others, in the upper medium, so brilliant when long held that they thrill.

To her excellent technique, which includes a smooth legato, neatness of attack and clarity of speech, Miss Vreeland adds the virtue of musicianship, and the imagination that is needful to give each song its character. Only a fine musician could have preserved the delicate charm of Respighi's melodic line. Only a singer of imagination has the sound sense to know that old Italian airs are to be sung with warm sentiment as well as with musical propriety and vocal fineness. A singer with so many fine qualities to her credit as Miss Vreeland could not fail to give her audience rare pleasure.

"Lohengrin" and "Louise" Return to Chicago Stage

CHICAGO, Jan. 16.—The first "Lohengrin" of the season by the Chicago Civic Opera brought an enthusiastic reception for the Wagnerian drama of knighthood and injured innocence, on Jan. 12. Other novelties of the week were Mary Garden's appearance in the title rôle of "Louise," given its only hearing this winter, and the reintroduction of "The Jewess," with Rosa Raisa as a dramatic Rachel, and of "Falstaff."

Humperdinck Again

At the repetition of "Hansel and Gretel" on Jan. 9, Irene Pavloska and Clara Shear once more sang the title rôles, the former somewhat exuberantly, perhaps, and the latter with serene and sure use of both voice and gesture. Indeed, Miss Shear seems a singer of long and varied experience, so deftly does she indicate character, and so excellently does she employ her voice. Yet she is new to the company this year, and, though she has sung in Boston and abroad, must be counted as beginning her career.

Howard Preston sang the Father with mellowness of tone and with histrionic capability. Augusta Lenska was excellent as the Mother, and Maria Claessens contributed her masterpiece of portraiture as the Witch. Devora Nadworney, as the Sandman, and Elizabeth Kerr, as the Deward, were delightful. The tableau at the close of the second scene was impressive, as it always is, and Frank St. Leger suitably conducted. Serge Oukrainsky and his corps de ballet added their brilliant performance of Grovlez's "La Fête à Robinson," which the composer conducted.

Tito Schipa's return to the company at Sunday's matinée of "Martha" was a notable event of the week. This unfailingly satisfying tenor was in jovial mood, and sang with that scrupulousness of method and style and that abundance of feeling which have made him a favorite.

Edith Mason was the Martha, Irene Pavloska the Nancy, Virgilio Lazzari the Plunkett and Vittorio Trevisan the Tristan, as in previous performances. Roberto Moranzoni conducted.

"Resurrection" was given a brilliant repetition on Jan. 11, with Mary Garden as Katiusha, Fernand Anseu as Dmitri, Georges Baklanoff as Simonson, and with shorter parts capably handled by Maria Claessens, Clara Shear, Devora Nadworney, Antonio Nicolich, Desiré Defrère, José Mojica and others. Roberto Moranzoni conducted a finished and eloquent performance.

"Lohengrin" Arrives

The season's first "Lohengrin," postponed on account of Forrest Lamont's illness, was given on the evening of Jan. 12. Mr. Lamont, still showing signs of illness in his voice, gave, nevertheless, his customary reliable and sincere performance. Anna Fittiu was the Elsa, presenting a heroine of physical charm and pointed simplicity of mind. Augusta Lenska was a forceful and beautiful Ortrud, and Georges Baklanoff made a picturesque, though a somewhat retiring Telramund. But the performance, as a whole, was not fused into impressiveness. Two participants, however, realized the Wagnerian style. Alexander Kipnis, as King Henry, was both to the eye and ear the person he should have been; and the genius of Henry G. Weber, who conducted, penetrated the performance at all points where it was not confused by inadequate stage direction. He brought from his orchestra a variety and balance of tone and an expressive force which constituted the most notable virtue of the production. The minor parts were sung by Mr. Defrère, as the Herald; by Theodore Ritch, Lodovico Oliviero, Ernesto Torti, Mr. Nicolich, Miss Shear, Elizabeth Kerr, Alice D'Hermanoy and De-

vora Nadworney. The chorus was tireless.

"Falstaff" was given its single repetition of the season on Wednesday evening, with Giacomo Rimini reappearing in the title rôle after twenty days of indisposition. Rosa Raisa, Edith Mason, Irene Pavloska, Maria Claessens, Charles Hackett, Lodovico Oliviero, Robert Steel and Virgilio Lazzari were effective in remaining parts. Giorgio Polacco conducted, though he had injured his hand by falling on the ice the previous day.

The Only "Louise"

"Louise" was given its sole performance of the year on Thursday evening, and brought Mary Garden one of the most spirited ovations she has received during the season. Miss Garden has stamped the rôle with the impress of her own genius, and the survival of the opera in this company depends solely upon her magnificent impersonation.

Her performance had the significance of plastic gesture, the remarkable freedom and expressiveness of declamation and song, and the realism of characterization which place Miss Garden in a solitary position in the field of opera.

Fernand Anseu repeated, from last year, an impersonation of Julien which combines fine workmanship with geniality of presence, and was effusively greeted by a sold-out house. Georges Baklanoff was sympathetic to the qualities of the Father, and Maria Claessens was vocally and histrionically able as the Mother. Among the host of minor participants, all of whom were excellently cast, Theodore Rich was the Noctam-

Radical Innovation Disclosed in New Cowell Suite on Coast

[Continued from page 1]

instrument and stroked the lower-toned strings, while those of the upper half of the compass were usually plucked, the theme being somewhat Bach-like.

Harmonically, the work offers nothing new and hardly anything novel as to timbre, except in the manner of production. In this number Helen Yankwich sat at the keyboard, using only the pedals. Miss Hooke presided in front of the piano during the Allegretto con moto, "sweeping" the strings. The "sweeping" was done in a rather monotonous figure, the piece altogether being too long and growing wearying, despite Calmon Luboviski's fervent violin playing, notable also in a Bach number, a Sicilano for two clarinets and strings. From a practical viewpoint, the "string piano," as Mr. Cowell labels it, seems hardly destined for wide use, particularly as the manipulation of single strings, if plucked, permits a very limited technic of pseudo-legato.

Sibelius' "King Christian" Suite, Op. 27, dates back to 1899. It is winsome, if not much more than conventional music, poignant of mood at times, but not suggesting the later characteristics of the Finnish composer. It is culled from a score of incidental music to the drama "King Christian II" by Adolf Paul.

BRUNO DAVID USSHER.

Czerwonky and Weber Appear in Grand Rapids

GRAND RAPIDS, Jan. 16.—Under the auspices of the Young People's League of Fountain Street Baptist Church, Richard Czerwonky, violinist, Watt Weber, tenor, and Esther Alice Green, accompanist, gave an interesting program on Jan. 5 before an appreciative audience. VIOLA CRAWFORD PARCELLE.

bulist, José Mojica the King of Fools, Helen Freund the Street Gamin and Edouard Cotreuil the Rag Picker. Howard Preston, Clara Shear, Anna Correnti, Elizabeth Kerr, Ruth Lewis, Lodovico Oliviero and others had small, but interesting, parts. The ballet danced in the Montmartre Scene. Giorgio Polacco conducted.

"The Jewess" Performed

"The Jewess" was given its sole performance of the year before a non-

Witherspoon to Conduct

Summer Classes at the

Chicago Musical College



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Herbert Witherspoon, President of the Chicago Musical College

CHICAGO, Jan. 16.—Herbert Witherspoon will take an active part in the summer master term to be held at the Chicago Musical College from June 28 to Aug. 7.

Not only will Mr. Witherspoon be in executive charge of the session, as president of the College, but he will be actively associated as a teacher on a summer faculty of which, until his engagement as president, he was a conspicuous guest instructor. His classes are expected to be as large and distinguished as in past master terms.

Many of Mr. Witherspoon's pupils have achieved prominence in professional work. Such famous singers as Louise Homer, Florence Hinkle, Mabel Garrison, Merle Alcock, Sophie Braslau, Lambert Murphy and others have been his pupils. He is also the author of the book, "Singing," which was published by G. Schirmer last March.

Mr. Witherspoon's work will include private teaching, a repertoire-interpretation class, teachers' classes, courses leading to the award of teachers' certificates and an intensive course in music history.

The last-mentioned class will be conducted along new lines, and a prominent place will be given in it to genuine musical appreciation, for the development of which actual examples of music and performance will be in generous use. A new feature of Mr. Witherspoon's teaching will be the admission of auditors to his private lessons on Wednesday and Saturday afternoons.

The Granberry Piano School has removed its headquarters from Carnegie Hall to its own building at 149 East Sixty-first Street.

subscription audience on Jan. 15, with Rosa Raisa in the title part. Charles Marshall, Edith Mason, José Mojica and Alexander Kipnis completed the quintet, and Henry G. Weber conducted. Mr. Weber found many an opportunity to infuse a spirit of youth into the time-worn music, and the performance never sagged from an excellent level of speed and interest.

Miss Raisa finds Rachel one of her most effective and individual rôles, and she sang with her accustomed power. Mr. Marshall's characterization of Eleazar is one of the most striking in his varied repertoire. Mr. Mojica gave what, locally at least, was his first performance as Leopold; and in the solo curtain calls which followed the second act, was awarded a conspicuous share of the large audience's enthusiasm. Mr. Kipnis sang the Cardinal's measures in mellow tones and with a perfect sense of style. The ensemble was spirited, though the production lacked ultimate polish in details of stage direction.

"Faust" was repeated at the Saturday matinée, Jan. 16, with Charles Hackett in the title rôle. Miss Mason was Marguerite, and Richard Bonelli the Valentin. Virgilio Lazzari appeared as Mephistopheles, and Irene Pavloska was the Siebel. Gabriel Grovlez conducted. EUGENE STINSON.

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CHICAGO CONCERTS PROFFER DELIGHTS

Return of Paderewski and Szigeti's Début Are Features

By Eugene Stinson

CHICAGO, Jan. 16.—Many famous and distinguished concert-givers have been welcomed by Chicago audiences during the week. Pianists, singers and the Flonzaley Quartet have attracted discriminating hearers, adding materially to the amount of good music already placed on record for the season.

Ignace Jan Paderewski's first concert after a year's absence brought to the Auditorium on Sunday night, Jan. 10, an audience which crowded the vast theater and rose to its feet to welcome the artist.

Mr. Paderewski's playing had the combination of majestic power and exalted eloquence which have placed him in a solitary position as regards both his popularity and his view of art. The technical aspects of his performance were the least interesting ones, as is always the case with him. Playing at one sitting the Thirty-two Variations in C Minor by Beethoven, the "Waldstein" Sonata and Schumann's "Carnaval," he reached his greatest height of effective-

ness, both as workman and as interpreter, in the Sonata.

Ernest Schelling's "Nocturne à Raguse" was enjoyed, and so was Stojowski's "By the Brookside." There was the customary wealth of extra numbers as well as the usual, though by no means mediocre, group of Chopin.

George Liebling Plays

George Liebling gave his first piano recital of the season in Kimball Hall on Jan. 10, and left no doubt of his being an excellent pianist. He gives pleasure to the musician and intrigues the layman's interest.

Mr. Liebling placed on his program the Fantasia in C by Schumann and "The Wanderer" of Schubert, as well as a group of his own compositions. This latter included an Étude adapted from Czerny and dedicated to Heniot Lévy, an "Ode to Spring" and an "Impromptu on Black Keys," dedicated to Ossip Gabrilowitsch. Mr. Liebling's playing had the sparkle and the romanticism displayed at his début here last year. There was ample technical skill, but this was always subordinated to a personal and engrossing style of interpretation. Much extra music, including his brother Emil's "Florence" Waltz, was added to the printed list.

Devora Nadworney, contralto of the Chicago Opera, assisted Mr. Liebling, singing a group of his songs: "Gewitterschwüle"; "Ruins"; "The Seeker," dedicated to Mrs. Hermann Devries, and "Thou," which was repeated. Mr. Liebling's talent for composition is wide in scope, catholic in manner and exceedingly rich in means.

Singers Are Heard

Dusolina Giannini made her second Chicago appearance in Orchestra Hall on Jan. 10, delighting a large audience with the unquestionable charm and individuality of her singing. An excellently chosen program disclosed a variety of gifts so diverse as to seem sometimes contradictory. The warm luster of Miss Giannini's tone, fanned occasionally into gem-like brilliance, was her principal asset. She sang with seeming impulsiveness, discreet method and in warm and appealing spirit. Molly Bernstein was the accompanist.

Elizabeth Day, of New York and Paris, made her American début in a song recital in the Blackstone Theater on Jan. 10. She was ably accompanied by Leo Podolsky. Her program was excellent, containing such rarely heard songs as Ravel's "Kaddisch," and some Belgian folk-songs. Mrs. Day's approach to her music appeared to be chiefly intellectual, and while informed with good taste, was found to lack great variety of style. Her voice is slender, but of firm substance and of gleaming color. She was very well received.

Beatrice Mack, a young New York soprano, gave her first recital in the Playhouse on the afternoon of Jan. 10. She sang excellently in the main, though she does not yet ask her audiences to assume she is a completely developed singer. So thoughtful a young vocalist has seldom been heard in Chicago for several years. Combined with her keen discrimination was a sincerity which had much charm. Robert Birch of Chicago, was a discerning accompanist.

The Flonzaley Quartet gave its third and last concert of the season in the Princess Theater on Jan. 10, playing quartets in F by Haydn and Beethoven, and a new work in the same form by Frederick Jacobi. This proved of unusual interest. Mr. Jacobi seems, indeed, to be an able workman of complex and homogeneous style. So far as Chicagoans are enabled to judge, he is one of the most sincere of modernist composers. The Flonzaley's playing was superb.

Sylvia Lent Appears

Sylvia Lent played Saint-Saëns' Concerto in B Minor and an interesting collection of smaller violin compositions at the Studebaker, Jan. 10. Her tone was large, steady and pliant; her workmanship agile, in the main; and her

Long Association with Bush Principles Shapes Credo of New President



Edgar Nelson, Head of Bush Conservatory, Chicago

CHICAGO, Jan. 16.—Edgar Nelson's determination to continue the policies of Kenneth M. Bradley, whom he has succeeded as president of the Bush Conservatory, rests upon Mr. Nelson's close identity with the dominant spirit of this school during its past. Mr. Nelson was born within two blocks of Bush. His first church position, given him by the father of W. L. Bush, founder of the Conservatory, was in Grace Methodist Church, near the present site of the school Mr. Nelson now heads. His first business position was to display pianos in the elder Bush's warehouse, two blocks from Bush Conservatory.

Mr. Nelson has not only lived in the neighborhood of Bush Conservatory for his entire life; he has grown up with the Conservatory. He started as a teacher there twenty-three years ago, having two pupils, who paid fifty cents each! Gradually, as the school built up, his activities were entirely absorbed by the institution. The change came gradually and unnoticeably. He ac-

style mature in perception, though charmingly fresh in spirit. Leon Benditzky was the accompanist.

Joseph Szigeti, one of the most absorbing of violinists, made his Chicago début in the Blackstone Hotel Tuesday morning, in company with Claire Dux. Mr. Szigeti played with an intellectual grasp of the fundamental spirit of art and of the manner in which details of technique, tone, expression and style may be united. His was a searching, significant and engrossing performance.

Miss Dux has never been in better voice. Her reading of fine music was artistic in the extreme. Frederick Schauwecker was the able accompanist.

Alma Dormagen, soprano, sang in Kimball Hall Jan. 12. She is the possessor of a beautiful voice, which is expressively lyric in quality, though not yet fully developed in its use. Isaac Van Grove was the accompanist.

Frederick Stock conducted the Chicago Symphony in one of its Thursday evening popular concerts, Jan. 14. Beethoven's Pastoral Symphony plus music by Grieg, Johann Strauss and others was listed for clear and delightful performance.

Clarence Eddy gave a recital for his fellow Chicagoans in Kimball Hall on Jan. 14, delighting the critical ear with the clarity, emphasis and diversity of his style. A new sonata by Felix Borowsky, excellently made, and filled with interesting themes, was given its first performance—and an admirable one—on this occasion.

quired Mr. Bradley's executive views almost unconsciously, he says, and his entire faith of his predecessor's ideals has led him to substantiate them in the discharge of his new duties.

"The policy of Bush Conservatory," Mr. Nelson says, "is now, and always has been, to give the best possible instruction for a medium fee. The school is opposed to extremely high tuition. The school must support itself, that goes without saying, but it is not organized for the purpose of paying dividends to stockholders. Profits have been turned back into the school, and this practice has been the cause of the school's expansion. It has not had a great deal of help except for the original principal given by W. L. Bush, when he engaged Mr. Bradley to form and direct the institution."

Mr. Nelson wishes all schools in the city to be successful, for he sees the common good of musical institutions as the foundation of a city's eminence as a music center.

"The worst thing that could happen to Chicago," he says, "would be to have but a single large school successful here. Chicago is the most accessible of all American cities. It is easy to see its geographical importance to music students. I personally want to see the other schools in the city, the American Conservatory, the Chicago Musical College, the Cosmopolitan, the Columbia, and all the rest, entirely successful."

"Each school can preserve its own identity. In having many schools to meet the needs of many different types of students, we will have the greatest possible number of students attracted to the city. Our schools, however, must be united in the ambition to make Chicago the unquestioned music center of the United States. Each school has its individual superiority. No school has it all."

Mr. Nelson's ambition for Bush Conservatory is to have a student body eager and determined to acquire an all-round musical education—students who will specialize in chosen fields after preliminary grounding in art as a whole.

Gunster Scores in Macon, Ga.

MACON, GA., Jan. 16.—Frederick Gunster appeared in joint recital with Evelyn Scotney in the opening concert of the Wesleyan Master Artists Series recently. Mr. Gunster combined four classics in his first group, making an instant impression. All of his numbers were well sung, a group of Negro spirituals being particularly successful.

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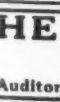
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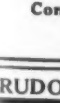
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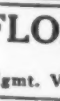
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[Continued from page 25]

music could be demanded, enthusiasts lingered to call their favorite out in final proof of their admiration.

That Mr. Casals played as only he can play the 'cello almost goes without saying. There was the same sonority and breadth of tone, the impeccable technic, the warmth of sentiment and variety of nuance that endeared him to music lovers when he first came to these shores. But the uniqueness of his art consists in something above and beyond these fundamentals, in an ability to make his instrument seem a sentient, living thing. When Mr. Casals plays it is as if the 'cello, not the performer, were creating the music. This illusion of an intelligence contained within the instrument, and not merely speaking through it, is one of the most startling artistic feats of today.

Mr. Casals' program was in every detail worthy of the care he lavished upon it. Brahms Sonata in E Minor, with Nikolai Mednikoff at the piano, was the first number. Four "Pièces" by Francois Couperin, Introduction, Fughetta, "Pompe Funèbre" and "La chemise blanche" were given their first performance in America, according to the program. There was a group by Debussy, Schumann and Moor; and, as a climax, Bach's Suite in C for 'cello alone.

As an accompanist, Mr. Mednikoff was always in tune with the presiding artist. D. B.

Barrère and Richards

The first of three recitals for flute and harpsichord was given by George Barrère and Lewis Richards in Steinway Hall last Sunday evening. The artists plan to give the six sonatas of Bach for these instruments in their programs. Two of the works—in B Minor and E Flat Major—were included in last week's list. It is a rare pleasure to hear two musicians so thoroughly steeped in the traditions of their instruments as Mr. Barrère and Mr. Richards play in these intimate surroundings. The superb mastery of style which they exhibited was gratifying, indeed. In the slow movement of the B Minor Sonata the flute spoke with touching warmth and tenderness, while the figured accompaniment for the harpsichord was of perfect balance and adroitness.

The old music—including two manuscript harpsichord works by Martini and Desmaret, lent to the artists by the Société des Instruments Anciens of Paris, and Farnaby's "Nobodies Gigge"—was the high point of the evening. In the latter works Mr. Richards displayed his familiar mastery of the many-voiced harpsichord, which varies astonishingly

in color and qualities of legato.

Two modern novelties—first times for New York—were Jacques Ibert's "Jeux," for flute and piano, and Phillip Jarnach's Sonatine, Op. 12. The Ibert work is really polished and clever salon music in Debussyan dress—a brilliant trifle, engagingly played. Jarnach, who has probably not been represented before in New York lists, is a young Catalonian composer whose works have created interest in European festival lists. The Sonatine is an aggressively dissonant work of considerable originality, including a variety of Scherzo in triple time which gives way to a waltz-theme. Both the modern works made the utmost demands of virtuosity upon Mr. Barrère, showing anew his amazing command of the color and the mechanics of his instrument. Mr. Richards, substituting piano for the older instrument, was a very competent co-artist. G. D.

Josef and Rosina Lhevinne

Josef Lhevinne's position among the greatest pianists of our day was again emphasized at his last New York recital of the season in Carnegie Hall on the evening of Jan. 17. He was assisted by his wife, Mme. Rosina Lhevinne, who was an able collaborator in readings of compositions for two pianos, including Schumann's "Andante and Variations," the "Menuet et Gavotte" of Saint-Saëns, a "Romance" from Rachmaninoff's Second Suite, Dupin's "La pièce d'eau aux petits poissons rouges" and the "Claironerie" of Roger-Ducasse.

Lhevinne opened the program with Rubenstein's Prelude and Fugue in A, interesting not in itself but in the mastery with which it was played. His admirable style, so finely compounded of poetic beauty and superlatively expert technic, roused his auditors to enthusiasm in his Chopin group: the G Flat Impromptu, the F Minor Nocturne, the A Flat Waltz, Op. 64, and the B Flat Minor Scherzo. He closed with a group of three Spanish pieces by Turin, and the "Islamey" of Balakireff. Extra numbers were added with a generosity that matched the demand.

Lhevinne's most remarkable characteristic is the subtlety and loveliness of his melodic line. One frequently speaks of a singing tone in pianism, but one seldom hears phrases so literally sung as they are under his fingers. The crescendo and diminuendo of his phrases have the flexibility of the human voice.

Mme. Lhevinne was a worthy associate of her husband in the music for two pianos, adapting her own style to his with the closest sympathy. Duets of this kind are usually vehicles for the display of meticulous precision and brilliance of technic to the detriment of

poetic values. The synchronism of the Lhevinnes was not invariably impeccable, but the tonal variety, the grace of phrasing and the dynamic finesse were matters of more moment in one's enjoyment of their work. The audience found it so pleasing as to demand four extra numbers. R. C. B. B.

Yehudi Menuhin, Child Prodigy

Where are the child prodigies of yesterday? Each season brings its meed of *wunderkinder*, young Kreislers in Lord Fauntleroy suits and tiny Carreños in socks and frills. By spring their names are forgotten. And by the time they have grown up they have usually returned to normalcy with, as Oscar Wilde would put it, great futures behind them. But on Sunday night at the Manhattan Opera House, before an audience filling the auditorium, a chubby, tow-headed boy, with the *savoir faire* of eight times his eight years, gave a violin recital which left no doubt that here was a child with the potentialities of a great artist.

Yehudi Menuhin is the name. Remember it! It is not easy, but some day it may become a household word. Born in California of Palestinian Jewish parentage, the boy made his first New York appearance with his teacher, Louis Persinger, at the piano. His program was one to tax the ability of a seasoned violinist: Handel's Sonata in E, Lalo's "Symphonie Espagnole," Paganini's Concerto in D in the Wilhelmj arrangement, and four smaller numbers, Dvorak-Persinger's "Songs My Mother Taught Me," Victor Herbert's "A La Valse,"

Ernest Bloch's "Vidui," and Sarasate's "Zigeunerweisen." And, egged on by the persistent applause throughout the evening of the large audience, the youngster added almost a dozen encores.

Technically, the youthful fiddler proved more than equal to the demands of his music. His tone is round, firm, and, although as yet not very large, one that easily filled the opera house. His intonation was for the most part astonishingly pure and the bravura portions of the various numbers were disposed of with a facility and dash almost incredible for one of his years. From the interpretative point of view there was, naturally, little that was authentic. The boy had evidently been well trained and his phrasing was musicianly and his sense of style carefully developed. A tendency toward sentimentality was occasionally noticeable, but at this stage, such mannerisms can easily be eliminated.

It was good to hear that the California patrons of young Yehudi are not going to exploit the child's talent. It is stated that the boy will appear once in a great while in concert to get a certain amount of experience in appearing before the public. For the most part, however, he is to be kept away from the limelight, in the seclusion essential to a youngster of his age, studying, practicing, and living a normal child-life, until the time when he is ripe in every sense of the word for a public career. If such a policy is actually adhered to, there seems every reason to believe that Yehudi Menuhin will grow to be one of the great violinists of the future. D. J.

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NEW YORK EVENING WORLD, DEC. 8, 1925

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ST. LOUIS APPLAUDS DOHNANYI CONCERTO

Spalding Is Soloist Under Bâton of Ganz in Sym- phony List

By Herbert W. Cost

ST. LOUIS, Mo., Jan. 16.—Two first-time numbers appeared on the program of this week's pair of symphony concerts, under Rudolph Ganz, with Albert Spalding, violinist, as soloist. The program:

Overture to "Gwendoline".....Chabrier
Concerto for Violin and Orchestra, Dohnanyi
Symphonic Suite, "Schéhérazade," Rimsky-Korsakoff

Mr. Spalding, introducing the Dohnanyi Concerto to St. Louis, played it with skill and musicianly knowledge. Mr. Spalding showed luscious tone and assurance in bowing. He interpreted the Dohnanyi piece with a warmth which greatly enhanced the composer's work. Two encores were necessary to satisfy the large audience and these were received with as great enthusiasm as was the Concerto. He played a Valse Caprice by Wieniawski and "Romanza Andalusia" by Sarasate.

Mr. Ganz offered the other first-time number, the "Gwendoline" Overture, at the beginning of the program. In this the brasses had fine opportunity to interpret the tragedy of conflict. The second half was given up to the "Schéhérazade," in which Michel Gusikoff played the narrative exquisitely and received marked recognition from the audience. The other sections were well represented in special work by Otto Horbach, trombone; Leo De Santis, clarinet; Max Fuhrman, bassoon; Pelligrinus Lecce, horn, and Joseph Gustat, trumpet.

Long Beach Club Studies Folk-Music

LONG BEACH, CAL., Jan. 16.—The study section of the Woman's Music Study Club, which is making a special study of folk-music of various nations, recently heard a program of Swiss songs and yodels given by Josephine Hilty Abramson, who gathered the material on a recent trip to Europe. The program for the regular Club meeting consisted of ensemble numbers, and included the "Gothic" Suite by Boellmann; the Andante from Hiller's Concerto, Op. 69; the Concerto in D Minor for two violins by Bach; a vocal duet, "There Let Me Rest," by Greene, and Arensky's Suite for Two Pianos. Mary Ellen Good, soprano, pupil of L. D. Frey, is supplying in the quartet at First Congregational Church, since the resignation of Lenore Roemer. Lucy E. Wolcott, Long Beach soprano and vocal teacher, has been appointed music chairman of the Long Beach Eisteddfod. Dan Gridley, tenor, and Corleen Wells, soprano, sang for the Ebell Club recently. James G. McGarrigle, baritone, pupil of Joseph Ballantyne, sang for the Business and Professional Woman's Club on Jan. 8.

ALICE MAYNARD GRIGGS.

Bach's "Christmas" Oratorio Given in Kansas City

KANSAS CITY, Mo., Jan. 16.—Bach's "Christmas" Oratorio was given Sunday evening, Jan. 10, in the Westport Avenue Presbyterian Church. Soloists were Mrs. C. Franklin Troop, soprano; Mrs. I. H. Westerman, contralto; Paul Lawless, tenor, and W. Dean Stringer, bass. Dean C. L. Fichthorn was organist and director.

Noted Teachers to Conduct Classes at Convention

OMAHA, NEB., Jan. 16.—The State Music Teachers' Association will hold its convention here on March 22, 23 and 24, with several noted artists as participants. Meetings will take place at the First Central Congregational Church, with headquarters at the Blackstone Hotel. There will be master classes in voice, violin and piano. Lee Pattison will come from New York to conduct piano classes. Herbert Witherspoon, president of the Chicago Musical College, will conduct the vocal classes, and Victor Kuzdo, who is Leopold Auer's assistant, will conduct the violin classes. There will be two splendid concerts for visiting teachers by the Omaha Symphony on March 22, and Maria Jeritza, soprano, under the auspices of the Tuesday Musical Club, on March 24. On the evening of March 23 a banquet will be held. Fred G. Ellis is president, and Martin Bush secretary of the Nebraska Music Teachers' Association.

"FIGARO'S" GAY ROULADES ROUSE CAPITAL AUDIENCE

Hinshaw Singers Present Mozart Work
—Rosa Ponselle and Thibaud
Give Joint Recital

WASHINGTON, Jan. 16.—T. Arthur Smith presented William Wade Hinshaw's production of the "Marriage of Figaro," on the afternoon of Jan. 14, in the New National Theater, before a large and enthusiastic audience. The performance held the audience's rapt attention until long past the regular dinner hour of the patrons, but few were willing to leave until the finale had been sung. The cast, the costuming, and settings were all excellent. Especial mention should be made of the lovely singing of Editha Fleischer; Kathleen Bibb, in the double rôle of Cherubino and Marcellina; Pavel Ludikar and Figaro, and others of the cast. It was a delight to hear Mozart's music so beautifully interpreted.

Rosa Ponselle, soprano of the Metropolitan, and Jacques Thibaud, violinist, made their appearance in a joint recital sponsored by Mrs. Lawrence Townsend, in her series of Wednesday Morning Musicales at the Mayflower Hotel, on Jan. 13. Miss Ponselle displayed dramatic power and beautiful interpretation in the aria "Suicidio" from "Gioconda," and "Vissi d'Arte" from "Tosca." Singing works in four languages, the soprano demonstrated that she is as much at home in concert as in opera. Mr. Thibaud played perfectly a varied list of violin numbers. The audience filled the ballroom.

DOROTHY DEMUTH WATSON.

San Francisco Violinist Returns Home

SAN FRANCISCO, Jan. 16.—Marian Nicholson, violinist, has returned home after a three years' period of study in New York, where she was a student of Leopold Auer. Miss Nicholson was the State winner in the Young Artists' Contests in California in 1922, and has been endorsed by the presentation committee of the New York State Federation of Music Clubs. She will be the honor guest at a reception given by her mother, and will appear in recital later in the month.

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Pro-Musica to Present Prokofieff in N. Y.

SERGE PROKOFIEFF, composer, and his wife, Lina Llubera, singer, will be presented in a recital of modern Russian music at the residence of Mrs. Charles Robinson Smith, 24 West Sixty-ninth Street, New York, under the auspices of Pro-Musica, Inc., on the afternoon of Jan. 26.

The program will include songs by Prokofieff, Moussorgsky, Stravinsky, Rimsky-Korsakoff, Miaskovsky and Taneieff, sung by Mme. Llubera. Mr. Prokofieff will play his own Third Sonata, "Four Bizareries," Scherzo from "The Love for Three Oranges" and other works.

Pro-Musica, Inc., formerly the Franco-American Musical Society, has chapters in a number of cities. The aim of the organization is to represent music of all countries on a basis of exchange. A statement says:

"The technical board formed in each city where the Pro-Musica Society has a chapter makes a retrospective survey of whatever music has been presented in that city during the recent years, as well as a list of the music obtainable through the libraries, etc. From this information is compiled a chart showing the percentage of influence of the various composers, epochs and nations. The charts indicate the logical causes for the public appreciation of that which they have been taught to admire and vice-versa. Comparison between these charts and lists of those works from all periods judged by musicians as masterpieces show the most immediate needs.

"The local technical board, thus knowing what the city has missed in recent years, can make a list of what should be promoted to complete or supplement its educational program, this list being not the result of individual opinion but of the compilation of facts by a jury. The music which is needed is then brought to the city under the patronage of its members; the final selection of artists as well as compositions being made in consultation with the international advisory board. This international board is being constantly increased and includes already representatives of fifteen nations. In order to have a real balance of opinion, these nations are purposely represented by their best conservative composers as well as their most radical.

"The New York concerts of this society, given under the name of International Referendum, present programs made by the technical board through selection from the suggestions obtained directly from each member of the international advisory board; the programs being thus referred to this international

Casella Visits Kansas City

KANSAS CITY, Mo., Jan. 16.—Alfredo Casella was heard recently under the auspices of Pro-Musica, at Mission Hills Country. Mr. Casella used the piano as a medium to illustrate his modern methods of composition and those of his contemporaries. This all-modern program was a novelty; and while the majority in the audience were interested, they did not entirely approve. Mrs. George Forsee, president of the organization, read Mr. Casella's paper on "Contemporary Music and Musicians."

BLANCHE LEDERMAN.

committee. The Society's *Bulletin*, published quarterly, is guided by the same spirit, giving hospitality in its reading columns to conservative as well as radical expressions; alternating biographical sketches of contemporary composers of various nations. It has already published, among others, biographies of J. A. Carpenter, Ravel, Stravinsky, Schönberg, Béla Bartók and Alfredo Casella."



Sylvia Lent

Violinist

Press Notices Reviewing Chicago Recital Jan. 10

"Sylvia Lent, played deliciously at the Studebaker. She carefully edited the sentimentality of the Glazounov adagio, which in a less restrained presentation would become cloying in its sweetness, and brought to the faded bravura of Wieniawski's 'Polonaise' the reviving enthusiasm of youth."—*Herald-Examiner*.

"Miss Lent plays with good tone clean technique and a certain nonchalance which accords well with her apparent years. The sustained phrases had firm, steady tone, her bowing was free, and her fingers agile. She has distinct charm in her playing, a spontaneity in her interpretative attitude which gives it an individual character."—*Post*.

"Her tone in a Delius Sonata for violin and piano, and in Rachmaninoff's 'Vocalise' was full and caressing. Burleigh's 'Moto Perpetuo' showed that she also possesses facility and speed, and the closing Wieniawski 'Polonaise Brillante' that she is equipped with brilliancy too. A delightful young artist."—*Tribune*.

"In the Saint-Saens concerto in B minor, Miss Lent displayed a big tone, a facile technic and an understanding of the music."—*News*.

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QUARTET BY PORTER GIVEN IN CLEVELAND

Institute Artists Present
Work by Member in
Faculty Event

CLEVELAND, Jan. 16.—The thirty-sixth faculty recital, held at the Cleveland Institute of Music on Jan. 8, presented to Cleveland music lovers another of the unusual programs which have become a feature of Institute recitals.

The three numbers which made up the recent program were a Bach Concerto in C Minor for violin, oboe and piano; a new quartet by Quincy Porter, head of the theory department of the school; and the Schubert Quintet in C for two violins, viola and two cellos.

Members of the faculty who contributed to this program were Charlotte de Muth Williams, violinist; Mary Edith Martin, pianist; John Leoncavallo, 'cello, and the Ribapierre Quartet and Victor de Gomez. The members of the Quartet are André de Ribapierre, founder; Mrs. Williams, Mr. Porter and Rebecca Haight.

Of particular beauty was the performance of the Schubert Quintet.

The feature of the program was the premiere of Mr. Porter's Quartet. It is decidedly a modern work, and is written in three movements. The themes are used contrapuntally with the freedom of the modern polyharmony. The cool gaiety of mocking conversation is suggested by the music for the various instruments in the opening section.

The second movement is a decided contrast, quiet, meditative, sometimes

dreamy, but still with a freedom from conventional phrase and measure groupings.

The last movement is pronouncedly rhythmic. There is a main theme, followed by a lyric motive, the former recurring several times with variations. The general mood is light and humorous.

The entire spirit of the performance was significant. The enthusiasm of the players was carried over to the audience, which called for the composer again and again.

Helen Norfleet Assists Montclair Orchestra in Orange Concert

MONTCLAIR, N. J., Jan. 16.—The music department of the Orange public schools presented the Montclair Orchestra, Philip James, conductor, in a concert at the Orange High School Auditorium, Jan. 8. Helen Norfleet, pianist, was the assisting artist. She played the Bach-Busoni Concerto in D Minor and Debussy's "Danse Sacree et Danse Profane" with the orchestra, played alone Sgambati's Nocturne in B Minor and Albeniz' "Sequidilla." She was very cordially received. Numbers by the orchestra were: the Overture to "Iphigenia in Aulis," Tchaikovsky's Pizzicato Ostinato, Grieg's "The Meeting" and the Adagietto from Bizet's "L'Arlésienne" Suite.

Grand Rapids Musicians Heard

GRAND RAPIDS, MICH., Jan. 16.—A program arranged by Mrs. Louve Parcella was given recently at the L. L. C. Club House for the benefit of the Tuesday Class. The participants were Mrs. Frank Lusk, soprano; a string quartet, composed of Elizabeth Spencer, first violin; Mary Heaney, second violin; Katherine Nicholson, viola, and Louis Richards, 'cello, and Mrs. Parcella.

PHILADELPHIA LIST HAS NOTED ARTISTS

Mme. Novaes, Szigeti, Bauer
and Hofmann Charm
Audiences

By W. R. Murphy

PHILADELPHIA, Jan. 16.—The last concert of the season of the Monday Morning Musicales, which have been highly successful under the management of Arthur Judson and Mrs. Harold Ellis Yarnall, opened the week with a superbly played program by Guiomar Novaes, pianist, and Josef Szigeti, violinist, who made his American debut a few weeks ago with the Philadelphia Orchestra.

Mme. Novaes in her playing revealed an almost masculine range of dynamics, poetic interpretation and polished technique. She played the Chopin C Minor Scherzo, the Albeniz-Godowsky Tango, Gluck-Saint-Saens' Airs de Ballet and other numbers. Mr. Szigeti proved himself a decided addition to visiting and native violinists. His polished technique, pure intonation and fine rhythmic sense were responsible for brilliant playing of the Paganini Caprice, No. 24, the Mozart D Major Concerto, a Dvorak-Kreisler Slavonic Dance and Corelli's "Folla," in addition to another Paganini Caprice, played unaccompanied, as an encore.

Josef Hofmann, who gave the third of the artist recitals by members of the Curtis Institute faculty, drew the largest audience that has ever crowded into the Foyer of the Academy of Music. His beautiful pianism well rewarded the ap-

preciative audience, for he was in the finest form and played a comprehensive program with rarest art. The seldom played Schumann C Major Fantasia with all its difficulties, seemed to float on tonal wings despite its inordinate length. The Chopin group included the B Minor Scherzo and the F Sharp Major Nocturne, done with fine differentiation and delicacy. Modernism was represented in a brace of "Mouvements Perpetuels," by Poulenc. Mr. Hofmann's own Intermezzo and "Kaleidoscope" were cordially received. At the conclusion of the regular program the audience remained, and the artist obligingly gave virtually a second program of encores.

Last Wednesday evening another eminent pianist won an ovation at Bryn Mawr College, where Harold Bauer gave the third of the Taylor Hall series. His four groups were devoted to Brahms and Schumann. Mr. Bauer, too, put Schumann's "Fantasia" on his list. He opened with a deliciously played group of Brahms Waltzes, and his third group was also devoted to Brahms, in more serious mood. Another group included several excerpts from Schumann's "Fantaisiestücke."

Women's Choral Contest to Be Feature of Clubs' Biennial

A novel feature of the Biennial Convention of the General Federation of Women's Clubs, to be held in Atlantic City from May 24 to June 5, will be a women's choral contest. Arrangements for this are in the hands of Mrs. Oakley W. Cooke, chairman of the music department of the New Jersey State Federation of Women's Clubs. The American Piano Company has offered an Ampico grand piano to the best chorus. The General Federation has a membership of 3,500,000.



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RESPIGHI IN BOW TO PHILADELPHIA

Italian Composer Leads His New Dance Suite

By H. T. Craven

PHILADELPHIA, Jan. 18.—The Philadelphia Orchestra devoted itself exclusively to the works of Ottorino Respighi, guest conductor and piano soloist, in the regular subscription concerts in Academy of Music on Friday afternoon, Jan. 15, and Saturday night, Jan. 16. The program was as follows:

Concerto in the Mixolydian Mode for Piano and Orchestra
Old Dances and Airs for Lute, Freely Transcribed for Orchestra
(First Performance in America)
Symphonic Poem, "Pini di Roma"

A breath of charm was wafted through the auditorium with the first notes of the delightful Dance Suite. The adaptation of captivating old themes to the modern orchestra has been most felicitously accomplished. Of the four divisions of this work, constituting Respighi's Second Suite in this field, the first comprises a Balletto, Saltarello and Canario, by Fabrizio Caroso; the second a rustic dance by Giovanni Battista Besardo; the third, "Campanae Parisenses" of unknown authorship, and an aria by Marin Mersenne; and the fourth a captivating Bergamasca by Bernardo Gianoncelli.

The Concerto hardly seemed representative of the talented Italian composer at his best. Allowance must, of course, be made for the unusual genre of the work and its somewhat deliberate austerity. Save for the spirited last movement in passacaglia form, the score is not particularly effective as a piano composition. Mr. Respighi demonstrated solid but not brilliant gifts as a pianist. There was no assumption of virtuosity.

Memories of the color and romantic imagination characterizing "Fontane di Roma," heard here some years ago under the direction of Toscanini, inspired the hope of a brilliant companion piece in the "Pini." Such expectations were not, on the whole, disappointed. If the work is not profound, it is at many points superbly graphic.

As a conductor, Mr. Respighi is adequate, without special distinction. His first appearances in this city must be rated as an unquestioned stimulant to the season. The concertmaster and assistant conductor, Thaddeus Rich, led the concerto.

BALTIMORE HAILS BEVY OF CELEBRATED VISITORS

Braslau and Thibaud Heard in Joint Recital—Dohnanyi Plays Own Works in Piano List

BALTIMORE, Jan. 16.—The Albaugh Bureau of Concerts presented Sophie Braslau, contralto, and Jacques Thibaud, violinist, in a joint recital at the Lyric, on Jan. 11. Miss Braslau made a pleasing impression with her interpretations of songs by Malipiero, Handel, Moussorgsky, Rachmaninoff and Rubinstein, and finished her program with an encore, singing "The Erl King" in dramatic style. Jules Godard was at the piano for the violinist and Louise Linder played accompaniments for the singer.

Ernst von Dohnanyi, composer-pianist, gave the tenth recital at the Peabody

Conservatory, Jan. 15. His reading of the Bach-Liszt Fantasie and Fugue in G Minor, and the interpretation of the Beethoven Sonata, Op. 110, gave indication of erudition. Poetical expression prevailed through the playing of his "Ruralia Hungarica," seven tone poems for piano. The program closed with Chopin Mazurkas; the lilting "Valse Nobles" of Schubert, which the pianist had transcribed, and the rousing Thirteenth Rhapsody of Liszt. As an encore, Mr. Dohnanyi added his familiar Rhapsody, which was warmly played.

Hans Kindler, 'cellist, with Bruno

Bakala as accompanist, was heard in a recital at Newcomer Hall, Maryland School for the Blind, Jan. 10. This concert was the third of the Sunday afternoon series which has met with public support. The 'cellist played a Valentin Sonata, the A Minor Concerto of Saint-Saëns, and several groups of attractive short pieces. His technical skill and fine musicianship gained recognition.

Mr. Kindler also played at a private musicale at the home of Mrs. Donald Symington, on Jan. 11.

FRANZ C. BORNSCHEIN.

SOKOLOFF LEADS MUSIC OF TEN LANDS

CLEVELAND, Jan. 16.—The fifth "popular" concert by the Cleveland Orchestra, given in coöperation with the city administration, brought more than 8000 people to Public Hall last Sunday night. In October the initial program in this series of "Music of Many Lands" had been launched with tremendous success before an audience of 10,221, and there was an insistent demand for a repetition.

Nikolai Sokoloff chose a program of appeal, and his orchestra presented it in its customary excellent style. The vast audience, containing representatives from the ten nationalities in the list of composers, made the hall ring with reverberating applause. The racial groups fairly vied with one another in demonstration, and proved the sincerity of their enthusiasm by requests for more concerts.

The program was opened with the

Overture to "Mignon," which was followed, in distinct contrast, by the Largo from Dvorak's "New World" Symphony. Tchaikovsky's Andante Cantabile from the D Major String Quartet, arranged for string orchestra, met with such enthusiastic acclaim that an encore was demanded, and Mr. Sokoloff gave Rimsky-Korsakoff's "Song of India."

Strauss' "Beautiful Blue Danube" was played with fine rhythmic effect and there was no cessation of applause until it was repeated.

The second half of the program brought two soloists from the orchestra. Victor de Gomez, principal 'cellist, played Saint-Saëns' "The Swan" in masterful style. Nell Steck supplied a harp accompaniment of much discrimination. The remainder of the program contained a delightful fantasy from "La Bohème," Schubert's "Marche Militaire" and the Overture to "Tannhäuser."

FLORENCE M. BARHYTE.

NO ENTRANCE FEE FOR NEW JERSEY CLUB EVENT

Chairman of Federated Club's Music Department Announces that Contests Are Free

Announcement was made in last week's issue of a lecture-recital contest for a prize of \$100 and a chorus contest for an unspecified prize, sponsored by the New Jersey Federation of Women's Clubs. One of the conditions of each contest was an entrance fee. Such a condition in contests of this kind makes the announcement thereof through the mails contrary to the postal regulations.

The attention of Mrs. Oakley W. Cooke, chairman of the music department of the Federation, having been called to this fact, she has made the following statement to MUSICAL AMERICA:

"No entrance fee will be required for the lecture-recital contest, which is to be held on March 15, or for the chorus contest, which will be held on April 17. In preparing the conditions for these contests, we did not realize that the stipulation of such a fee would be in contravention of any postal regulation."

Cincinnati Artists Make Appearances

CINCINNATI, Jan. 16.—Lucile Scharinghaus, a gold medal graduate of the College of Music with the degree of bachelor of music, gave an organ recital for students at the Witherow High School on the morning of Jan. 11. Samuel T. Wilson, a pupil of Thomas J. Kelly of the Cincinnati Conservatory, recently gave a talk to members of the Hartwell Women's Club on the "Rise and General Parallelism of the Development of English Poetry in Connection with Contemporary Music of that Country." He also sang several songs to the

accompaniment of Thomie Prewett Williams. Joseph Surdo, a graduate of the College of Music and a director of music in the public schools, recently gave the "Memories of Bethlehem" in which Mrs. David E. Rouse's setting of the Magnificat occurs. She is a pupil of Dr. Sidney Durst, a teacher of composition at the College of Music.

PHILIP WERTHNER.

WASHINGTON CLUB GREETES TWO-PIANO RECITALISTS

Soprano Sings Favorite Patti Airs in Costume in Joint Program with Bass-Baritone

WASHINGTON, Jan. 16.—Mary Howe and Anne Hull gave a program for two pianos before the Friday Morning Club, in the Cosmos Club assembly room, on Jan. 8. The work of these two pianists was well synchronized. They showed marked ability in the rendition of a Bach-Bauer Fantasie and Fugue, and the Schumann Variations.

Pearl Waugh presented her pupil, Winifred McGregor Michaelson, pianist, scholarship pupil of the Juilliard Foundation, at a musicale on Jan. 3 at the home of Mr. and Mrs. Harold Arthur Brooks.

Charles Trowbridge Tittmann, bass-baritone, and Gertrude Lyons, soprano, gave a delightful program of songs at the Arts Club on Jan. 7. Both Mr. Tittmann and Mrs. Lyons were in splendid voice. Mrs. Lyons was assisted by Mrs. Duff Lewis, violinist, in the Bach-Gounod Ave Maria, the final number of her "Patti Program," given in costume.

Helen Gerrr, violinist, and Clinton Frances Irwin were married on Jan. 5. Mr. and Mrs. Irwin will reside in Elgin, Ill.

DOROTHY DEMUTH WATSON.

Joseph Yasser, Russian Writer, to Make Début in List of His Works



Joseph Yasser

Joseph Yasser, Russian organist pianist and composer, will make his first New York appearance in a triple rôle in Wanamaker's Auditorium on Thursday afternoon, Jan. 28. He will be assisted by the Russian String Quartet, the members of which are J. Borisoff, N. Berezovski, M. Stilman and V. Dubinski, which will take part in the performance of his "Quintet Symphonique." Besides this composition the program will include organ pieces by Muffat, Vivaldi, Clerambault, Bach, Reger and Liszt. The last-named is to be represented by "Dance of the Death," arranged for organ solo and with a new cadenza, played for the first time by Mr. Yasser. The latter's piano compositions, "Sonata Epica" and "Seven Miniatures," will also be played by him.

Mr. Yasser was graduated from the Moscow Conservatory with high honors studying organ under Sabanieff and piano under Goedicke. After the death of Sabanieff in 1918, Mr. Yasser succeeded him as head of the organ department of the Moscow Conservatory, and a year later was appointed chief organist of the Imperial Opera. Until 1920, he gave a number of organ recitals, appeared as organ soloist under Koussevitzky and also collaborated with the Moscow Art Theater.

Beginning in 1920 Mr. Yasser traveled through Siberia with the State Quartet as pianist and lecturer on the history of chamber music. In 1921 he was invited to be conductor of the Shanghai Songsters' Society in China. Besides playing many organ-recitals in that country, Mr. Yasser appeared as a piano soloist in the Shanghai Municipal Concerts in his own compositions. Mr. Yasser is the author of many studies on Oriental music, some of which have been published in different periodicals.

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How a Musical Typewriter Works



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The saving of much time and labor is promised the composer by the recent invention of a musical typewriter by Dr. Moritz Stoehr, professor of Bacteriology at Mount St. Vincent College, New York.

The typewriter consists of a portable keyboard, which may be superimposed on any piano, and a typewriter device which operates in such a way that the keys of the piano are, indirectly, the keys of the typewriter itself. Therefore, as a person plays, the music performed is transcribed to paper.

The musical typewriter is a combination of two devices—one which transposes mechanically while the other writes down the music as it is played. If a piano is not available, the contrivance can be placed on a desk or a chair, and the musician can play the silent keyboard while the roller records the harmony or discord.

In the above photograph, a young composer is shown operating this new invention, using her desk instead of a piano.

INSTITUTE BOARD HONORS DAMROSCH AT ANNIVERSARY

Director is Given Bronze Bust—Special Program Heard at Twenty-first Birthday of N. Y. Institution

The board of trustees and the faculty of the Institute of Musical Art paid high tribute to Dr. Frank Damrosch, its director from the beginning, at the reception given to him by the board on Saturday evening, Jan. 16, at which musical New York was well represented.

It was the coming of age of the Institute, its twenty-first anniversary, and the reception was held following the regular anniversary concert, the "Bettina Loeb concert," as it is called, in memory of the mother of James Loeb, founder of the Institute. The second half of the musical program was in honor of Dr. Damrosch, with songs by George Meader, of the Metropolitan Opera Company, who is a member of

the faculty, and numbers by the string orchestra of the Institute.

At the close of the concert, Paul D. Cravath, chairman of the board, on behalf of the trustees, presented Dr. Damrosch with a bronze bust of himself, executed by Malvina Hoffman, to be placed in the Institute. Mr. Cravath told of the great debt owed to Dr. Damrosch by the Institute, and "by all patrons of music," for the work he had accomplished there.

Following the reception and a supper, Dr. Damrosch was presented with a

silver loving cup by the faculty, and a speech was made by Rubin Goldmark. Mr. Cravath presided at the speeches honoring Dr. Damrosch. Speakers were Dr. Percy Goetschius, of the faculty council; Paul M. Warburg, who announced that he was speaking for James Loeb, from whom he had received a cable from Munich that morning; Felix M. Warburg and John L. Wilkie, of the board of trustees; William J. Henderson, who spoke on what the Institute means to New York, and George Wedge, who represented the Alumni.

MUNICIPAL MUSIC IS HAILED ON COAST

Hertz Forces Rouse Much Enthusiasm—Onegin in Début

By Marjory M. Fisher

SAN FRANCISCO, Jan. 16.—The San Francisco Symphony gave the third of the municipal "pop" concerts in the Civic Auditorium on the evening of Jan. 8. Alfred Hertz conducted the following program, with Mishel Piastro, concertmaster, as soloist:

"New World" Symphony.....Dvorak
"Enigma" Variations.....Elgar
"Symphonie Espagnole".....Lalo

Mr. Piastro, concertmaster and assistant conductor of the orchestra, scored a personal triumph as soloist in the "Symphonie Espagnole." The vast auditorium was filled to capacity with an audience that approved the "Enigma" Variations, and somewhat more enthusiastically applauded the Dvorak Symphony—especially the Largo.

All except hurried commuters refused to depart until Mr. Piastro had played five encores to insistent applause. Mr. Hertz permits his soloists to respond with extra numbers at these municipal concerts. The young Russian violinist won a definite place in the esteem of the municipal concert audiences. His tone, his bowing, his stage presence, were all admirable, and his playing was spiced with just enough "temperament" to make it individual.

The next municipal concert is announced for Feb. 10, when Alfred Hertz will conduct an all-Wagner program, with Margaret Matzenauer as soloist.

The San Francisco Symphony gave its fifth popular concert at the Columbia Theater, under the baton of Alfred Hertz, on Jan. 10. The following program was given:

Overture to "Rosamunde".....Schubert
Danse Persane.....Guiraud
Hungarian Rhapsody, No. 2.....Liszt
Scherzo, "The Sorcerer's Apprentice,"
Dukas
Serenade and Canzonetta.....Mendelssohn
"Liebeslied" and "Liebesfreud".....Kreisler

The audience was unusually insistent, and Mr. Hertz and his men were in unusually good humor. Tchaikovsky's Andante Cantabile was played as an encore after the Liszt Rhapsody, a concession rarely granted by the orchestra, which usually regards its no-encore rule as invariable as the laws of the Medes and Persians.

Sigrid Onegin, contralto, made her San Francisco debut before a huge audience in the Civic Auditorium on the afternoon of Jan. 10. Her fine voice and artistry won her an ovation such as is

seldom granted to new-comers. The program was delightfully unhackneyed. Opening with Handel's "Furibondo Spira Il Vento," it presented a charming group of Bergerettes and Romances of the Eighteenth Century; German songs, including Karl Loewe's superb "Der Heilige Franziskus" and his "Der Mummelsee," Richard Strauss' "Schlechtes Wetter" and "Mutterndelei," with the addition, by request, of "The Erl King." Her English group, sung with perfect diction, included unsurpassed interpretations of "Fairy Pipers" by Brewer, Martin Shaw's "The Song of the Palanquin Bearers," and Geoffrey O'Hara's popular "There Is No Death."

WESTCHESTER FESTIVAL INDORSED BY CHAMBER

Directorial Board in New York Meeting Commends Annual Event by Choral Society

Official indorsement by the Westchester County Chamber of Commerce of the Westchester County Music Festival, a feature of the season's activities of the Westchester Choral Society, has been unanimously voted by the board of directors of the Chamber. The directors took this action at a meeting held, Jan. 7, in the Hotel Commodore, New York.

Westchester County's annual Music Festival, which will be held this year on May 20, 21 and 22, at White Plains, was described as "a great boon to the county" by Col. Franklin Q. Brown of Dobbs Ferry, president of the Chamber. Col. Brown recalled to the board the success of the 1925 Festival, the county-wide participation in it, the general plans for this season, and the relationship of the movement to the work of the Westchester County Recreation Commission.

Ivan Flood, secretary of the Chamber, and others, commenting on these activities, expressed confidence in the enlarging interest and participation of Westchester citizens in the choral work and the Festival.

Mrs. Eugene Meyer, chairman of the board of governors of the Westchester Choral Society, said "As the Chamber of Commerce is a county-wide organization, the representative approval, expressed by its board of directors, is most gratifying."

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ADVANCE BOOKINGS

Changes in, and additions to, this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Brallowsky, Alexander—Montreal, Feb. 4.
Davis, Ernest—West Chester, Pa., Feb. 6.
Freund, Marya—New York, Feb. 4, Aeolian Hall.
Giannini, Dusolina—Columbia, Mo., Feb. 3.
Gustlin, Clarence—Jacksonville, Fla., Feb. 3.
Hanson, Cecelia—Milwaukee, Feb. 1.
Lashanska, Hulda—New York, Feb. 2, Hotel Roosevelt.
Levitzi, Mischa—Phoenix, Ariz., Feb. 4.
Maier, Guy—Fort Dodge, Iowa, Feb. 3.
McCormack, John—Dallas, Tex., Feb. 1.
Fair Park Auditorium; Fort Worth, Feb. 3.
Baptist Church; Houston, Feb. 8, University Auditorium.
Miller, Frederick—New York, Feb. 2, Hotel Roosevelt.
Roes, Paul—New York, Feb. 2, Town Hall.
Stratton, Charles—Clarksville, Tenn., Feb. 4; Chattanooga, Feb. 6.

Organizations

Chamber Music Society of San Francisco—Buffalo, Feb. 4.
Hinshaw's "Marriage of Figaro" Company—Alpine, Tex., Feb. 2; El Paso, Tex., Feb. 3; Bisbee, Feb. 4; Tucson, Feb. 5; Phoenix, Feb. 6.
Russian Symphonic Choir—Oswego, N. Y., Feb. 2; Rochester, Feb. 4.
Stringwood Ensemble—Torrington, Conn., Feb. 3, High School Auditorium.
Zimmer Harp Trio—Hot Springs, Ark., Feb. 3; Texarkana, Ark. and Tex., Feb. 4; Shreveport, La., Feb. 5.

NOTED ARTISTS ARRIVE FOR TOURS IN CONCERT

Kreisler and Enesco Among Voyagers Landing Last Week—Mengelberg Sails to Conduct Abroad

Musicians continue to come and go. The Paris arrived Jan. 13, bringing Fritz Kreisler and Mrs. Kreisler, after a short vacation in Austria. Mr. Kreisler went direct to Harrisburg, Pa., where he will begin his American tour.

Also on the Paris were Emmy Kosary, Hungarian prima donna, with her husband, Akos Buttykay, author and playwright, and her leading man, Erno Kiraly, singer of folk-songs, here to present a new operetta by Mr. Buttykay; Marya Freund, Polish soprano; and Carl Tunsch, Berlin, dealer in rare instruments.

On the Majestic, arriving the same day, were Georges Enesco, Roumanian composer and violinist, in America for a concert tour; Mischa Weisbord, violinist; Victor Marmont, pianist, and C. Solomon, pianist, here for concert engagements.

On the Volendam, arriving Jan. 13, were members of the London String Quartet—C. A. Evans, J. Levy, F. W. Petre and H. W. Warner—who missed an engagement in Cleveland, on account of delay in arriving. Marie Sundelius, soprano of the Metropolitan Opera Company, arrived on the Gripsholm on Jan. 14, after a tour in Scandinavia.

Among those sailing were Ganna Walska, soprano, Jan. 16, on the Majestic; Paul Bender, bass of the Metropolitan Opera Company; and Elena Gerhardt, singer, on the Majestic; Willem Mengelberg, conductor of the New York Philharmonic Jan. 16 on the Volendam, and Anne Roselle, soprano, on the Paris.



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Controversy Rages Following Harvard's Refusal to Sing in Glee Club Contest

BOSTON, Jan. 16.—A controversy has arisen between persons objecting to, and upholding the Harvard Glee Club's withdrawal from the Intercollegiate Glee Clubs' contest, on the ground that the prize song, Horatio Parker's "Lamp of the West," is "lacking in real musical worth."

Thomas W. Slocum, of New York, an overseer of Harvard College, both in an interview given to the *New York Times* and in a letter published in the current issue of the *Harvard Alumni Bulletin*, takes the Harvard Glee Club to task for its refusal to participate.

A reply to Mr. Slocum's criticism of the Club is contained in the same issue in the form of a statement by G. Wallace Woodworth, '24, acting conductor during the absence in Europe of Dr. Archibald T. Davison.

Mr. Slocum was formerly president of the Associated Harvard Clubs, and is president of the Harvard Club of New York. His letter is, in part, as follows:

"Some years later, the Harvard Glee Club wished to withdraw from the intercollegiate competition, stating as a reason that they were studying more serious music and therefore no longer in the class with other colleges. They were prevailed upon to continue, however, and won the competition that year. The last two years they failed to win—in fact, were far down the list.

"It was agreed several years ago, when there were few clubs competing, that all clubs should vote in favor of the prize song. The last three years this agreement was broken and the prize song suggested by Harvard alone was chosen.

"This year thirteen clubs voted in favor of the prize song selected, Harvard being the only one to vote against it. Still Harvard claims the technical point that all clubs should agree on the prize song—although this rule had been broken in Harvard's favor for the last three years.

"Now Harvard refuses to compete, stating that the selected prize song is too simple. A cruel world might think that they considered themselves too superior. The prize song is only fifty per cent of the test—each college making up its own program for the balance. To a lay mind it would seem that even the most skillful could show their prowess in art that was simple as well as art ornate."

Mr. Woodworth, in an interview with the *Bulletin*, makes the following statement in reply to Mr. Slocum's letter:

"At the time of the threatened withdrawal of Harvard from the intercollegiate competition in 1920, no official of the Club ever gave as a reason that Harvard 'no longer was in the class with other colleges.' The reason, as printed in my statement in the *Alumni Bulletin* of Dec. 31, 1925, was that Harvard was convinced that the practice and performance of the prize song for that year could not possibly promote the aims for which the intercollegiate contest was being run—namely the raising of the standards of intercollegiate singing.

"With regard to the operation of the unanimous consent agreement, Harvard never knew that any clubs offered objection to any of the prize songs used in the past five years. And it is further clear, from the correspondence and records in the Glee Club office, that although two of the songs used since 1921 occurred on the list originally submitted by Mr. Davison, none of the songs which he has since suggested from time to time at the request of the officials of the corporation has ever been used.

"Finally, Harvard did not protest against the prize song for this year because it was 'too simple.' Both in correspondence with the Intercollegiate corporation, and in public statement, I have pointed out that the last thing Harvard desired was a difficult or a showy song. Harvard protested solely against the musical inferiority of the song, its lack of real musical worth."

W. J. PARKER.

Women's Clubs Ask Repeal of Admissions Tax

WASHINGTON, Jan. 20.—A largely-signed petition has been presented in the United States Senate from the Wyoming Federation of Women's Clubs, urging the removal of the admissions' tax on musical programs. The petition was presented in the Senate by Senator Warren, of Wyoming, and was referred to the Committee on Finance.

ALFRED T. MARKS.

Radio Artists to Appear in Concert



Photo by Foto Topica

CONCERT artists have been introduced to radio audiences ere now, but it will be something of an innovation for radio artists to be introduced to their public, face to face, in a concert to be given on Jan. 23, in Mecca Temple, under the management of Edwin W. Scheuing. Features chosen for this personal appearance include the Silvertown Cord Orchestra, Graham McNamee, announcer; the Larknites Quartet and the "Silver Masked Tenor." All these performers are from Station WEA and, judging from the many letters received, are the favorites of the radio public. Much curi-

osity has been aroused, especially by the "Silver Masked Tenor." Correspondents have hazarded many guesses as to his identity. The only clue given out is that he is an Irishman who, when choosing his career, wavered a long time between singing and prize-fighting. Mecca Temple has already been sold out for the January concert, and plans for a second event, to be held in February, are under consideration. In the above photograph are shown, from left to right: Graham McNamee, announcer; Edwin W. Scheuing, manager, the "Silver Masked Tenor"; and Joseph Knecht, leader of the Silvertown Cord Orchestra.

Boston Symphony to Give Weekly Concert by Radio

[Continued from page 1]

expense, and now Mr. Quinby has bridged this difficulty. But the public is also indebted to the trustees for their courtesy and WEEI for making the series possible.

Mr. Quinby is president of the W. S. Quinby Companies of Boston, New York and Chicago, and a director of the Waldorf System, Inc., and the Atlantic National Bank; incorporator of the Home Savings Bank and a trustee of the Massachusetts Society for Mental Hygiene, Inc.

W. J. PARKER.

Wichita Clubs Hear Programs

WICHITA, KAN., Jan. 16.—Mrs. James Eaton accompanied by Lucile Kells-Briggs, sang at a recent meeting of the Saturday Afternoon Musical Club. Lucile

REINER CONDUCTS IN QUAKER CITY VISIT

Cincinnati Symphony Well Received in Début by Philadelphians

By H. T. Craven

PHILADELPHIA, Jan. 16.—The Philharmonic Society of Philadelphia presented the Cincinnati Symphony, guest orchestra, Fritz Reiner, conductor, in a subscription concert in the Academy of Music, Sunday evening, Jan. 10. The program was as follows:

Overture to "Fidelio".....Beethoven
Symphony No. 4.....Brahms
Dance Suite for Orchestra.....Bartók
Suite No. 2, "Daphnis et Chloé".....Ravel

The prestige and reputation of the Cincinnati Orchestra were effectively substantiated on its début in this city. Mr. Reiner has distinctive qualities as a conductor, notably his feeling for rhythm and musical architecture. Perhaps a slight subordination of the poetic content of the Brahms Symphony resulted from his incisive methods, but there were compensations in the clarity of the performance and the lucid revelation of the form of one of the most cryptic and elusive of the four great works.

The tone of this orchestra is admirably resourceful, fortified by a good horn section and remarkably fine contrabasses. The strings demonstrated their command of delicate pianissimo effects. Woodwinds were somewhat lacking in distinction.

The conductor was at his best in the Bartók novelty, coping in masterly style with its intensely modernistic dissonances and the formidable exactions of an extremely complex score with variegated rhythms in constant juxtaposition.

The glowing, vivid and beautiful Second Suite fashioned from the Ravel ballet brilliantly justified its repute as one of the most significant contributions to modern French music. Mr. Reiner interpreted the composition in bravura style. The "Fidelio" Overture, seldom heard nowadays, proved a stabilizing introduction to a delightful concert.

The Cincinnati organization was the second guest orchestra in the Philadelphia Philharmonic's Sunday night series. Later Mr. Reiner will direct the local players at one concert.

Verbrugghen Reengaged for Three Years in Minneapolis

[Continued from page 1]

lence and popularity, and critics as well as the public have never been so unanimous in praise of both orchestra and conductor as at the present time.

"During his residence in Minneapolis Mr. Verbrugghen has exerted a helpful and inspiring influence on all forms of musical endeavor. This has by no means been confined to the sphere of orchestral music. Under his leadership interest in choral and chamber music have taken on a new lease of life.

"Moreover, he has exhibited a fine spirit of cooperation and fellowship with the professional musicians and organizations of the community. This has manifested itself in the many opportunities he has given young artists to appear as soloists with the orchestra and in the interest he has shown in performing the works of our young American composers."

GRAND RAPIDS, MICH. — Josephine White, pianist of Oakland, Cal., formerly of Grand Rapids, visited friends here recently, en route to California from the East, where she arranged for a concert tour for next spring.

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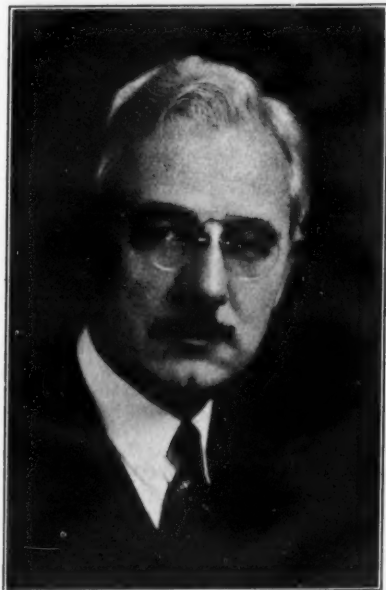
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People and Events in New York's Week



CLAUDE WARFORD, teacher of singing, will transfer his summer activities from New York to Paris. He will feature a special course in the French capital for singers and teachers of singing during July and August. Mr. Warford is a champion of "an American teacher for Americans." He feels that no master of singing so thoroughly understands the American voice and temperament as does a native American. On the other hand, he also realizes the advantages of being able to secure, first hand, French diction and how association with the French people augments such study. Mr. Warford has announced the engagement of Felix Leroux, *chef de chant* of the Opera, as associate teacher for the French operatic repertoire. The two-months' session will embrace a complete course of vocal study in French. Willard Sekberg, coach and accompanist, who has been on tour as conductor with the Hinshaw Opera Company during the past two seasons, will also be one of the faculty. Maurice Bonnevie will have charge of the classes in French diction.

Artel of Arts Announces Program

A group of artists, authors, musicians and students of life, interested in the study and enjoyment of the united arts, has organized a series of ten Saturday exhibition performances in the Sculptors Studio, 152 East Fortieth Street, New York, to begin Saturday evening, Feb. 6,

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and continue until the end of the season 1926. The outlined series includes a short modern play, a lecture by a well known author or artist, a selection of modern compositions for vocal and instrumental music, to be performed or conducted by the composer himself, a series of modern dances and ballets with a new pantomimic interpretation for each occasion. Three one act plays have been secured thus far: "The Burglar Who Failed" by St. John Hankin; "The Pyramid" by Lawrence Langner; "The Troglodytes," a modern Chinese play by Lao Chin. These will be under the direction of the Artel of Arts.

ARGENTINIAN MUSIC GIVEN

Recital by José Bohr, Composer, Includes Lists of Own Works

José Bohr, of Argentina, whose reputation as a composer and entertainer extends throughout South America, France and Spain, gave a demonstration of his art in the Wurlitzer Auditorium on Jan. 18, before sailing for his native land to fulfill an eight-months' engagement.

The program was made up entirely of his own compositions, consisting of songs and the Argentine Tango. Some of them have English titles: "O, New York," "Little Shingle," "A Beauty Mark" and the tango, "Painted Lips."

Before the performance of each piece, Mr. Bohr gave a lucid explanation of its musical and textual contents. His engaging personality, good command of English, a voice of pleasing quality supported by his sympathetic accompaniments, commanded the rapt attention of his hearers.

The compositions were of the exotic, languorous type affected in the Argentine, half-recited and half-sung in the slow, tango rhythm, as exemplified in "Cascabelito." "Oh, New York" is a popular song of the "hit" variety.

G. F. B.

Friends to Feature Brahms Folk-songs

Brahms' Folk-songs for Chorus will be a feature of the sixth subscription concert of the Society of the Friends of Music, to be given on the afternoon of Feb. 7 in Town Hall under Artur Bodanzky. The arrangements to be used are unfamiliar to New York. The chorus is being trained by Stephen Townsend. The orchestra, that of the Metropolitan Opera, will be heard in Mendelssohn's "Hebrides" Overture and, with Ossip Gabrilowitsch as soloist, in Brahms' Piano Concerto in B Flat.

People's Chorus to Sing at International House

The People's Chorus, under the leadership of L. Camilleri, will give a concert on the afternoon of Jan. 17 at International House, a home for students of all nations. The chorus will sing a program of folk-songs of various nations, including Russia, Czechoslovakia, France, Belgium, England, Germany and America. The students of International House will join in the singing of some of the songs.

Sylvia Lent Returns After Appearances

Sylvia Lent, violinist, returned to New York immediately following her Chicago recital on Jan. 10. She appeared at Upsala College, East Orange, N. J., on Jan. 13; before the Harlem Philharmonic Society at the Waldorf Astoria in New York on the Jan. 14, and at a musicale given in honor to Speaker of the House and Mrs. Nicholas Longworth at the residence of Senator J. A. Reed in Washington, D. C., on Jan. 15.

Mme. Charles Cahier to Sing with Guild

Mme. Charles Cahier, contralto, is to sing in the performance of Stravinsky's "Les Noces," to be given by the International Composers' Guild, Feb. 14, under the leadership of Leopold Stokowski.

Walter Gieseeking's next piano recital will be given on the evening of Feb. 8, in Aeolian Hall.



HELEN CHASE began her season by acting as one of the judges for the scholarship given by Oscar Saenger, whom she has assisted for the past fifteen years. Miss Chase has been accompanist and coach for many prominent artists this season. She was accompanist for Richard Hale in a concert given at the Mundell Club in Brooklyn by Queena Mario and Mr. Hale, recently. Among the other concert engagements which Miss Chase has filled as accompanist this season are the following: Aeolian Hall, Dec. 12, recital; Oscar Saenger's Musicale, Dec. 15; musicale (private), Pennsylvania Hotel, Dec. 18; WMCA radio program, Dec. 24; WJZ radio program, Dec. 25; recital at Hebrew Institute for the Blind, Dec. 30; musicale, Union League Club, Jan. 5; musicale, Mrs. Richard T. Wilson's, Jan. 12; Educational Alliance, Jan. 17.

Ernest Davis Fulfills Many Engagements

Ernest Davis, tenor, now on a trans-continental tour, sang in Binghamton on Jan. 4, scoring a great success. On Jan. 8 he sang in the performance of "Messiah" in Huntington, L. I. On his present tour Mr. Davis will appear twice in Seattle and will give a recital in Tacoma. Upon his return, he will make a tour with the New York Symphony, singing in a special Wagner program.

Jeritza Lists Spring Engagements

Maria Jeritza, soprano of the Metropolitan, will open her annual spring concert tour in Syracuse on Feb. 21, and will appear on Feb. 23, in Worcester; on Feb. 25 in Brooklyn; on Feb. 27 in Springfield, Mass.; on March 3 in Washington; on March 6 in Lynchburg; on March 8 in Asheville; March 11 in Little Rock; on March 13 in New Orleans; March 16 in Houston; March 19, Fort Worth; March 22, Des Moines, and March 24, Omaha.

Paul Roes to Play Own Composition at Second Recital

Paul Roes, Dutch pianist, will give his second New York recital Tuesday evening, Feb. 2, in Town Hall. He will play his own "Le Jour," divided into three movements: "L'Aube," "Midi Latin" and "La Crépuscule du Roman-tisme." He will play also the Bach-Busoni Chaconne, Chopin's Twenty-Four Preludes (Op. 28) and Liszt's "Mephisto" Waltz.

Friedman to Give Second Recital

Ignaz Friedman will give his second piano recital in Aeolian Hall on Jan. 30 playing the Brahms Sonata in F Minor, a Chopin group Debussy's "Soirée en Grénade" and his own arrangement of Strauss' "Frühlingsstimmen." Directly after his recital Mr. Friedman will leave for his first Pacific Coast tour, giving, en route, recitals in Sherman, Tex.; Oklahoma City, Carthage, Minneapolis, St. Paul and Kansas City. His first appearance in the Northwest will be on March 8 with the Portland Symphony.

Associated Clubs Hold Singing Meet

Competitive singing will, for the first time, become an activity of the Associated Glee Clubs of America, when it

is introduced in connection with their annual meeting and concert of Feb. 6 in New York. The association will thus use actual competition, as well as the more informal emulation of its joint concerts, as a stimulus toward "more and better glee clubs." The contest will be held in the Metropolitan Life Auditorium. Each competing club will be judged upon its singing of the prize song, Georg Henschel's "Morning Hymn," and a song of its own choice. The judges are to be Hollis Dann, director of the department of music education, University of New York; Walter Henry Hall, professor of church and choral music, Columbia University; and Harry O. Osgood. The competition will be a preface to the evening concert of the Association at the Seventy-First Regiment Armory.

New York College of Music Gives Benefit

Advanced pupils of the New York College of Music gave a benefit concert at the West Side Y. M. C. A. Auditorium on Jan. 14. The program included the "Rinaldo" aria of Handel, sung with taste by Elfrieda Andrea, Grainger's "Country Dance," effectively played by Florence Gwynne, and the bass aria from "Don Carlos," with which Ignatius Palazy won an encore. Dancing by pupils of the Carter-Wadel School preceded a fine performance by Evelyn Schiff of "Caro Nome." A youthful artist, Sammy Kramer, played Mendelssohn's Concerto superbly, and Elizabeth Neusch, Evelyn Schiff, Carl Jenke and Ignatius Palazy gave a happy ending to a very enjoyable entertainment.

G. F. B.

Geza de Kresz to Make Recital Début

Geza de Kresz, Hungarian violinist, recently heard here as leader of the Hart House String Quartet, will make his New York recital début in Aeolian Hall, the evening of Jan. 29. Mr. de Kresz was for years head of his own quartet in Bucharest for the late Queen, "Carmen Sylva." He was successor to Carl Flesch as professor of violin in the Conservatory of Bucharest and made appearances in Berlin, Leipzig, Paris, Budapest, Cologne and Vienna. In 1923 he crossed the ocean to tour Canada.

Annual Entertainment and Dance for Rubinstein Club

The Rubinstein Club, Mrs. William Rogers Chapman, president, will give its annual entertainment and ball Jan. 27 in the grand ballroom of the Hotel Waldorf. Among the features of the entertainment will be the presentation of a new Japanese play with music and dances. During the second week in February, the Club will give a card party for the benefit of its philanthropic fund.

Anton Civoru to Give Aeolian Recital

Anton Civoru, Russian bass, who gave a successful recital in Aeolian Hall last season, will give a concert in the same auditorium on the evening of Feb. 3. Eleanor Davis and R. Huntington Terry will play accompaniments to their own compositions, Miss Davis coming from Hannibal, Mo., for this purpose. The program is in five groups with a preponderance of Russian numbers, including Tchaikovsky's "Night" and Sokoloff's "A Snow Storm" sung in the vernacular.

Frederick Millar to Appear at Roosevelt

The third Hotel Roosevelt Recital, scheduled for Tuesday afternoon, Feb. 2, will present Hulda Lashanska, soprano, and Frederick Millar, British bass, in joint recital. Mr. Millar has appeared many times with the Handel and Haydn Society of Boston. The Roosevelt appearance will be Mr. Millar's only one in New York this season.

English Music Presented by Dickinson

Louise Hubbard, soprano, and Rozsi Varady, cellist were the soloists at the Friday noon hour of music at the Brick Presbyterian Church on Jan. 22. A program of English music of the period of the colonization of America and of the present day, arranged by Dr. Clarence Dickinson, was given.

BALDWIN PIANO FIRM OPENS NEW QUARTERS

Bachaus, Jacobsen and Hartmann Quartet Give Program

A delightful and musically notable informal recital was a part of the official inauguration of the Baldwin Piano Company's new headquarters, 20 East Fifty-fourth Street, on Friday evening, Jan. 15. Those appearing on the program, which was broadcast, were Wilhelm Bachaus, pianist; Sascha Jacobsen, violinist, and the Hartmann Quartet, of which Arthur Hartmann is founder and first violinist.

Mr. Jacobsen began the program, playing with lovely tone and polished mechanics, the Borodin-Jacobsen Notturmo, Kreisler's arrangement of a Paganini Caprice, and a Sarasate "Spanish" Dance. Raymond Bauman gave him fine cooperation at the piano. Mr. Bachaus brought to Chopin's two G Flat Studies, the third and best-beloved of Liszt's "Liebesträume," and the Delibes-Dohnanyi "Naïla" all the musicianship, the variety of nuance, the breath-taking dexterity, that have come to make the words "Bachaus" and "great artist" synonymous. The Hartmann group played a Quartet of Mozart in D Minor (instead of the Beethoven C Minor essay listed) with a confidence and security remarkable in so young an organization.

An outstanding performance of the evening was that of the Brahms Quintet in F Minor by Mr. Bachaus and the Quartet. Rarely indeed is such excellent ensemble attained, rarely is the Brahms spirit realized so successfully. Mr. Bachaus provided a magnificent foundation of oak-tree sturdiness upon which the ensemble built imposing climaxes of orchestral sonority, or whispered softly—as the occasion demanded. It was memorable music-making.

Many persons prominent in musical circles were noted in the audience, which overflowed the attractive salon. Among them were Edward Johnson, Leff Pouishnoff, Lazar S. Samoiloff, Alberto Jonás, Leonora Cortez, Walter Gieseking, Charles L. Wagner, W. Franke Harling and Arthur Friedheim. Refreshments were served on the main floor following the concert.

Godfrey Ludlow of the Baldwin Company, announced that it is intended to give a series of monthly "Baldwin Hours," which will also be broadcast. The next in the series is scheduled for Feb. 5. W. S.

Victor Beigel Comes to America

Cable advices from London have reached the office of Concert Management Daniel Mayer, Inc., that Victor Beigel, vocal teacher, will accompany his pupil, Lauritz Melchior, who has been engaged by the Metropolitan Opera House. The artist and teacher sailed on the Aquitania. Mr. Beigel will remain in America throughout February and will fulfill a limited number of engagements, giving master classes and lectures in New York and other nearby centers.

Richardson to Sing at Secretary Kellogg's

Martin Richardson, tenor, has been engaged to give an hour's program at the home of Secretary of State and Mrs. Kellogg of Washington on the evening of Jan. 26, after the dinner given in honor of President and Mrs. Coolidge. This is the second appearance of Mr. Richardson at the home of Secretary Kellogg.

Proschowsky Pupil Pleases in Recital

Doris Emerson, soprano, gave a delightful recital in the Proschowsky Studio recently. Her program included "On Mighty Pens" from "Creation," Handel's "Care Selve," Liszt's "Du Bist Wie Eine Blume" and "Oh! Quand je dors," Mozart's "Alleluja," Strauss' "Allerseelen," Bruch's "Ave Maria" from the "Cross of Fire," and numbers by Kramer, Yon, Mrs. H. H. A. Beach, Foote and Bassett. Miss Emerson delivered her numbers with style and polish, and her vocal resources proved equal to the demands made upon them.

Bianca del Vecchio Will Reappear

Bianca del Vecchio, Italian pianist, who made her debut in recital a year ago in Aeolian Hall, will give her second recital in Town Hall on Tuesday evening, Feb. 9.



GIL VALERIANO, a young Spanish tenor who has been in this country but a few years, reversed the usual order of things by coming to America to study. His entire voice work has been done in New York, with Frank La Forge, who is the teacher also of Lawrence Tibbett and many others who have risen to fame. Mr. Valeriano has already demonstrated in many appearances in the La Forge-Berumen noonday musicales in Aeolian Hall, as well as in concerts in and near New York, that he is an artist to be reckoned with. His first recital will be given in Town Hall, Monday evening, Feb. 1, when Mr. La Forge will be at the piano.

INSTITUTE PUPILS HEARD

Students of Various Departments Appear in Varied Recital

Students of the Master Institute of United Arts were heard in a program which evidenced splendid training, on the evening of Jan. 12.

Solomon Phillips and Florence Bleendes, both blind, and Jeanett Binder, opened the program in groups of Tchaikovsky and Chopin. A Haydn Trio followed, played by Jeannette, Laura and Irving Binder. Next came Alma Creasy, violinist, and Norman Hollander, cellist, showing much promise in works of De Beriot and De Fesch. Alice Levine and Ida Goldstein in their playing developed a true lyric feeling while Leontine Hirsh, also a blind pianist, revealed rare sensitivity. Eva Spector, violinist, was also heard in a solo by Leonard. In groups of various composers, Shirley Reisman, Bertha Simon and Laura Binder showed marked ability and two compositions of Deems Taylor were admirably interpreted by Elsie Feldman. Two vocalists, whose work is of a high standard, Mrs. Hans and Carlton Boxhill, completed the program with modern compositions. The various instrumentalists were assisted by the accompaniments of Lillian Pierson, Laura Binder and Elsie Feldman.

The teachers whose pupils were represented on the program included Mr. and Mrs. Maurice Lichtmann, Harry Reginald Spier, Esther J. Lichtmann, Herman Rosen, Alberto Bimboni, William Coad, Percy Such and Eugene Walther of the piano, violin, cello and vocal departments.

Following the program, the audience visited the exhibition of Tibetan paintings, held by Corona Mundi, International Art Center.

Happy Audience Hears Sunday Symphonic Society

The Sunday Symphonic Society, at its third free noon concert in Hampden's Theater, played to a large and happy audience. Josiah Zuro conducted, and Anita Lowell, soprano, was the assisting artist. Dvorak's "New World" Symphony opened the program. It was followed by Miss Lowell who sang the aria "Pleurez, pleurez mes yeux" from "Le Cid," with sympathy and musical understanding. The Overture to "Die Meistersinger" concluded the program.

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IN NEW YORK STUDIOS

Pupils of Melanie Guttman-Rice have fulfilled engagements recently. Frances Newsom, soprano, and August Werner sang with Hugo Riesenfeld's Sunday Symphony at the Rivoli. Miss Newsom was heard at a tea on Dec. 20, at the home of Mrs. Walter W. Brown demonstrating the Knabe Ampico. She was heard with the Cleveland String Quartet in Columbus, Ohio, on Jan. 3. Mr. Werner, who has been singing at the Rialto and Rivoli theaters for the past two seasons is making more Victor records. He has been engaged as soloist with the United Singers of New York, to tour Scandinavia next summer. Julia Crone, soprano, is singing at Temple Israel where she has been soloist for a number of years and Philine Falco, mezzo-soprano, is again on tour with the San Carlo Opera Company. Juniata King, mezzo-soprano, has been heard at the Rivoli lately.

Marshall Monroe, tenor of Adelaide Gescheidt's Studios, was soloist at Vassar College on Dec. 13 when Bach's "Christmas" Oratorio was presented by the choir. On Dec. 6 Mr. Monroe was soloist at a dinner concert in the Hotel Vanderbilt. His program included the Prize Song from "Die Meistersinger" and numbers by Gretchaninoff, Curran and Chadwick.

Pearl Weis is booked to appear in Boston on Feb. 15, and George Bagrosh in Aeolian Hall, New York, on March 7. Both pianists have given successful concerts in New York and both are from the studio of David Zalish.

Mme. Blazejewicz-Ullman's pupils were heard in a musicale on Jan. 10, in her studio, which was profusely decorated with flowers for the occasion. Among those who took part were Lillian Rubin, Betty Mates, Fanny Popper, Andrew Brummer, Yetta Ritvo, Helen Grossman, Miriam Liebling, Irene Ivanitz, Minnie and Harold Slansky, Nathan Kerson, Eva Baren, Fay Schloss, Bert Holland. Dr. F. Oswald, who played a four-handed piece with Mme. Ullman, and Julius Nemes, who was heard in a two-piano composition with his hostess. The violinists were pupils of Eugene Simor. It was an enjoyable evening, in which all the students played very creditably.

Several artists from the Klibansky Studio have made successful appearances. Fauna Gressier sang, beginning Jan. 4, at the Metropolitan Opera House in Boston. Mildred Strickland gave a recital at the Chisca Hotel, Memphis, on Dec. 17. Lottice Howell continues as prima donna of the "Music Box Revue." She has been heard in Milwaukee, Indianapolis, and St. Louis recently. Alveda Lofgreen appeared in a concert given at the Munne Avenue Church in East Orange, N. J. Virgil Posey had several concert appearances in Memphis during December. Anne Elliott is again substituting in East Orange at the First Congregational Church and the Congregational Church in Bound Brook. Anna Prinz, contralto, was heard in a concert in Altoona, Pa. Fannye Block broadcast over Stations WEA and WJZ, recently. Mr. Klibansky, Louise Smith, Miss Block and Cyril Pitts, gave a program over Station WR N. Y. Pupils of Mr. Klibansky were heard in recitals on Jan. 14 in the Auditorium of the Y. M. H. A., and on Jan. 24 will appear at Clinton High School Auditorium.

Arthur Hadley Scores in "Blossom Time"

Arthur Hadley, tenor, has been winning gratifying success as *Baron Schober* in "Blossom Time." He has appeared recently in Fort Wayne, Ind.; Peoria and Champaign, Ill.; Akron, Ohio; Wheeling, W. Va.; St. Joseph, Mo.; Tulsa and Oklahoma City, Okla., and Dallas, Tex.

Stringwood Ensemble to Play New Rhapsody

The Stringwood Ensemble, at its second subscription concert in Aeolian Hall on the evening of Jan. 26, will introduce a new Rhapsody by Isadore Freed, for piano, clarinet and string quartet.



A PROGRAM of notable interest will be given by Ethel Grow, contralto, with the collaboration of the Lenox String Quartet, in Carnegie Hall on the evening of Feb. 8, as the second in the series of Washington Heights Musical Club concerts. The list includes Respighi's "Il Tramonto" after Shelley, Gretchaninoff's "Feuilles Mortes," three numbers by Jongen, Chausson and Lekeu, "Autumn Night," written for and dedicated to Miss Grow by Rosalie Housman, "Music, When Soft Voices Die" by Henry Holden Huss, and "The Appeal," "Melancholy," and "Philomel" by Goossens. "These are not arrangements for voice with string quartet accompaniment," says Miss Grow. "Mine is really a concert of vocal chamber music. The voice, you see, becomes part of the ensemble in compositions written especially for this combination. Only in my third group, the French group, is piano added." Miss Grow gave the same program in Scranton, Pa., on Jan. 19, and Washington, Pa., will hear it on Feb. 11.

Toscha Seidel Now Under Management of Universal Artists

Toscha Seidel has placed his engagements for the next three years under the management of Universal Artists, Inc., S. Hurok, managing director. Mr. Hurok has already taken up this violinist's bookings for next season, and is arranging a tour to the Pacific Coast and back beginning early in October.

Salvi to Reappear in Bagby Series

Alberto Salvi, harpist, will make a second appearance at the Bagby Morning Musicales on Jan. 25. The day previous he appears in Bronxville, N. Y., in joint recital with Louis Graveure.

PASSED AWAY

Enrico Toselli

FLORENCE, ITALY, Jan. 16.—Enrico Toselli, pianist and composer, died here in hospital yesterday. Mr. Toselli, who was in his forty-third year, was exploited as a wonder-youth and went to the United States in 1900, giving his first concert in Carnegie Hall, New York, but failing to make any lasting impression. In 1907, he achieved notoriety through his marriage with the ex-Crown-Princess Louise of Saxony, whose husband had divorced her on the grounds of insanity after which she had eloped with her son's tutor. The marriage was not a success and Toselli obtained a divorce and custody of their son in 1912. Toselli was in poor circumstances at the time of his death. Louise of Saxony was the daughter of Ferdinand IV, Grand Duke of Tuscany. She was born in the Castle of Salzburg in 1870.

W. LeRoy Raisch

W. LeRoy Raisch died suddenly on Jan. 11 at the Hotel Albert in New York. Mr. Raisch was organist and choir-master of Grace Chapel in this city, and of the Beth-Shalom People's Temple in Brooklyn. He was also chairman of the music department at the Seward-Park High School, New York.

Ganna Walska, "Personage," Talks of Other Things



HE will sing. She will not sing. She did sing. She did not sing. She will enter the movies. She will not enter the movies. She is Ganna Walska.

She is a public character, and consequently whenever she takes a little deeper breath than usual, tongues wag, wag, wag, and great presses literally tremble with excitement. It does her no good to be ever so circum-spect about it all. The stories continue to run, continue to feed the clientele of a hundred subway circuits.

Last Saturday, on January the sixteenth, Ganna Walska sailed for Europe, where, perhaps until July, perhaps until autumn, she will stay. She will sing in concert and opera "practically everywhere in Europe," she said to MUSICAL AMERICA, a few days before she sailed. She will tour "in Czecho-Slovakia, in France, in Poland, in Germany with Adamo Didur of the Metropolitan Opera Company." She will sing in "Madama Butterfly," in "Tosca," in "La Bohème," in "Manon" and early in April she will sing Mozart's Requiem in Paris with a symphony orchestra.

"Perhaps I shall come back in July. I cannot tell now. But I have been asked to do a cinema here. To do it will mean hurrying back from Europe and on to California, and I have not been able to make up my mind. I am very busy with my singing and my studying. The cinema is not my great interest.

"But I shall be back anyway in the autumn for my tour. I shall sing in concert and in opera, too. There are plans being made but no announcements yet. . . ."

Great interest was stirred in the fall by an announcement that Mme. Walska was to be the Josephine for Abel Gance's film "Napoleon," for she is a beautiful person, with a very distinct charm of her own and—personality.

"No, it will not be now, anyway. It was a great venture. It was to be the story of Napoleon from the time he was a little boy. It would have taken, I think, two years and a half to film it and they had been working for about six months when Hugo Stinnes, who was financing it, failed. I had done nothing for it, for they had brought Napoleon only up to the age of eighteen and he was thirty when Josephine came into his life. Perhaps someone else—not I—will undertake to finance it, then, if I am not busy at the time, perhaps. . . ."

"I like European audiences better



GANNA WALSKA

(Photo by Bain News Service)

than American for this reason," said Mme. Walska, "because in Europe they judge by what they hear at the performance rather than by what they hear in advance. They go to an opera, to a theater, in an unprejudiced frame of mind. They let the performance speak for itself.

"Here, almost any sort of a play can last on Broadway for at least three

months. But a play can be put on in Paris and, if it is worthless, it will be withdrawn the next day. Part of this state of affairs in America is due to the fact that it is so big, part to methods of advertising. Too often it is true that a bad performance gets an artist a great amount of advertising and a good performance gets him only the smallest mention."

Among the new rôles that Mme. Walska has been studying is *Juliette*.

"I like it very much. It is so very poetic. I do not know now just when I shall sing it. There is a very good reason why not many impresarios gamble on 'Romeo et Juliette' and that is because it is so hard to find a suitable *Romeo*. Similarly, it is almost impossible to find a good *Don Juan*, and so we rarely hear the opera.

"I really got the poetic feeling for *Juliette* last September in Venice. I stayed in a palace that had belonged to one of the old doges. There was a balcony off my room overlooking the canal. It was very beautiful and it was there I first felt the true poetic spirit of *Juliette*. I am studying *Mélisande* now, too. I should have liked to do it earlier, but my teacher said the music was too low for me. 'Wait two years,' he said. But now I am working on it and I like it very much.

"But I do not let myself have any favorite rôle. I must love them all, or else I would not be able to sing them."

Infinitely conscientious about her music, Mme. Walska has been taking lessons in Japanese technic in New York from Michio Itow, Japanese dancer, in order to get a more realistic conception of Puccini's *Butterfly*.

"Today there is a lot more to a rôle than just the singing. There is the whole artistic conception, which is being stressed more than ever before. One must approach the rôle in the spirit of truth. I could not, for instance, put a Spanish comb in my hair and call myself a Geisha girl. There is a great psychology to appropriate costumes and all the appropriate surroundings.

"To be a success on the operatic stage today it is not enough to be a singer. One must be an actress, and one must have personality above all. You know, I do not think Patti would be so great today, because she was a coloratura and they are out of vogue, and because her voice was cold—even her admirers said so. Nor would Mary Garden have been such a success in Patti's day. It is personality that counts on the stage in the Twentieth Century. One must be a personage."

Mme. Walska spoke in the most general of generalities, apparently unconscious that she herself is, above all things else, a personage. For whether it be in her boudoir—"for you must forgive me if I see you here, but my hairdresser was coming"—or dressed for a morning musicale in a woolen terra cotta dress, a pointed sable hat (a wonderful creation with no rhyme or reason to it) with coat to match, she is absolute mistress of *savoir faire*, a somebody for the very reason of her existence.

ELIZABETH ARMSTRONG.

Detroit Hears Stimulating Novelties

DETROIT, Jan. 16.—The Detroit Symphony, with Victor Kolar conducting, gave a first-time work for this city in its concert at Orchestra Hall, Sunday afternoon, Jan. 10, with Georges Miquelle, cellist, and Felix Fox, pianist, as soloists. The program was as follows:

Overture to "Marriage of Figaro" Mozart
Concerto for 'Cello in A Minor, Saint-Saëns
Symphonic Poem, "The Sirens" Glière
Concerto for Piano in A Major Liszt
"Pacific 231" Honegger
(First Performance in Detroit)

Mr. Kolar and the Symphony inaugurated a week of exhilarating novelties, worthwhile and otherwise. Chief among them was "Pacific 231." Anticipation was keen, but the work proved a disappointment. Rhythmically, it did suggest the power of a locomotive, but there was so little substance to the work that it scarcely seemed worth the valiant efforts of Mr. Kolar and the orchestra. Mr. Miquelle more than compensated for it, however, by his playing of a Saint-Saëns Concerto, offering one of the finest bits of 'cello playing heard here in many months. Felix Fox played the Concerto of Liszt with success, and the orchestra scored a marked success in the Glière poem.

Ignace Paderewski was presented in a Chopin program in Arcadia Auditorium on Jan. 11. The audience was one of the largest ever assembled in the Arcadia, and the applause was thunderous. Not more so, however, than Paderewski's

Chopin, for he literally crashed through the Sonata, Op. 35, the Ballade in F Minor, the Fantasia, Op. 49, and several miscellaneous groups. His performance was remarkable. The event was under the management of the Philharmonic-Central Concert Company.

Last Sunday evening in the Players' Theater, Clara Clemens sang, for the second time in America, four songs from Zilcher's "Marienlieder." The cycle proved to be admirably adapted to her style and, while she never robbed the music of its religious character, she made of the cycle a vivid, intense drama. The audience was lavish with applause, acclaiming both the cycle and its interpreter. Mme. Clemens also sang an unusual work by Respighi, "Il Tramento," winning an ovation.

The New York String Quartet supplied the backgrounds for both works and also played two quartets, one by Haydn and the other by Dvorak. The Quartet's tone was one of infinite purity, the ensemble effects well-nigh perfect and the players' work, particularly in the Dvorak, was notable for its virility.

Ursula Greville, English soprano, made her bow to Detroit, when Charles Frederic Morse presented the artist at the Book-Cadillac on Monday morning, Jan. 11. Miss Greville has an ingratiating personality and a well trained voice of pleasing quality. Her program was decidedly unhackneyed. It included mod-

ern English songs, all unfamiliar to the audience, arranged in groups of "Tree Songs," "Songs of Despair" and "Songs of Trust and Treachery." They covered a wide scope, and each was portrayed with dramatic intensity. "The Mad Prince" by Armstrong Gibbs displayed

her talents to advantage, as did "The Cupboard," which formed the climax of the program. The audience was emphatic in its approval of Miss Greville's singing. Mr. Morse played the accompaniments, which were a vital factor.

MABEL McDONOUGH FURNEY.

Stock Pays Tribute to Symphony Founder

CHICAGO, Jan. 16.—Frederick Stock's annual program in honor of his predecessor, Theodore Thomas, given by the Chicago Symphony at its subscription concerts of Jan. 8 and 9, was as follows:

Overture, "Don Giovanni" Mozart
(With concert ending by Theodore Thomas)
Symphony in C Minor Beethoven
Serenade Schubert
"Träume" Wagner
(Concert arrangements by Theodore Thomas)

Variations on a Theme by Haydn, Brahms
"Tod und Verklärung" Strauss

Music by Beethoven and Strauss is customary on Mr. Stock's programs in memory of the Chicago Symphony's founder. Mr. Thomas introduced to America several of Beethoven's symphonic works, and was also the first conductor to play the Brahms Variations in this country. It was appropriate, too, for Mr. Stock to include Thomas' arrangements upon this program, though it marked an innovation, so far as the past decade is concerned. The orchestration of the two songs is remarkably rich, revealing the hand of a master who

knew his orchestral palette and employed it with freedom, and who also preserved the character and the proportions of his originals.

The performance of all the program was forceful. The Beethoven Symphony was imposing. Strauss' tone poem was given compactness and marvelous color. Large audiences heard the concerts with pleasure.

Hardesty Johnson to Wed Miss Garland

The forthcoming marriage of Hardesty Johnson, tenor, a member of the De Reszké Singers, and Mary Isabel Garland, daughter of Hamlin Garland, novelist, is announced. Mr. Johnson is a native of Minneapolis and studied with Jean de Reszké. He sang in concert abroad. The marriage will take place in May.

Jeanne Palmer Marries Soudakine

Jeanne Palmer, soprano, was married recently to Sergei Soudakine, who is at work on settings for the production of Stravinsky's "Le Rossignol" at the Metropolitan Opera.